Music Educators Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago 4,

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Bulletin Board

Pederal-State Relations in Education. Dealing with problems of vital importance to all persons concerned with education in the United States, this forty-eight page booklet was issued in March 1945 by the Educational Policies Commission of the NEA in cooperation with the American Association of School Administrators and the Problems and Policies Committee of the American Council on Education. One hears much conversation about the "drift toward the federalization of education in the United States." Thoughtful perusal of this booklet should provide a better background of information than is evidenced by many who attempt to discuss the subject. Send 25c for a copy to Educational Policies Commission, 1201 Sixteenth St. N.W., Washington 6, D.C. After you have read the booklet perhaps you will want to get some extra copies for your friends.

Compulsory Peacetime Military Training. The various proposals made in the recent past for compulsory peacetime military training have been carefully reviewed by the Educational Policies Commission of the NEA and the American Association of School Administrators, and findings are made available in this pamphlet. Another "must" for all persons seriously concerned with the future of education in the United States. (10c postpaid, Educational Policies Commission, 1201 Sixteenth St. N.W., Washington 6, D. C.)

American Education Week, November 11-17, 1945. The committee sponsoring American Education Week represents the National Education Association, the American Legion, the United States Office of Education, and the National Congress of Parents and Teachers. The general theme announced for the 1945 observance is "Education to Promote the General Welfare." For further information address the National Education Association, 1201 Sixteenth St. N.W., Washington 6, D. C.

American Composers' Concerts. The twentieth anniversary of the founding of the American Composers' Concerts was observed by the Eastman School of Music and University of Rochester on the occasion of the fifteenth annual Eastman School Festival of American Music, April 24-28. An interesting and informative statement, prepared as a foreword for the official program by Howard Hanson, director of the Eastman School of Music and director of the festival, may be secured by addressing the Eastman School of Music, Rochester, New York.

Scholastic Music Awards. The annual contest in music composition for students in the high schools of the United States, sponsored by Scholastic Music Awards in cooperation with MENC, is nearing its close at the time this item is written. MENC participation is under the supervision of the Creative Music Projects Committee, Mrs. Bertha Bailey, chairman. Announcement of the awards will be made in the next issue of the Journal. The awards jury is comprised of Robert Russell Bennett, Henry Cowell, and Howard J. Murphy.

Silver Burdett Company this year observes its sixtieth birthday. Founded in 1885 by Edgar O. Silver, the first publication list included one item only, "The Normal Music Course." Today the Silver Burdett catalog of publications includes basic texts in the major subjects of both primary and secondary school levels, and the firm is universally recognized as one of the leading textbook publishing houses in the United States, with offices in New York, Chicago, and San Francisco.

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Chamber Music Committee of the Na-tional Federation of Music Clubs has tional Federation of Music Clubs has announced a competition for the best chamber music work of twelve minutes playing time. The contest will close October 1, 1945. Manuscripts covering any combination of three or four instruments, in any form, are eligible. The cash award of \$100 is supplemented by two additional prizes offered by the Committee: (1) \$25 for the best brief essay answering the question "What is chamber music?", (2) a New York performance of the best manuscript selected from among already written but lected from among already written but as yet unperformed chamber music com-positions. Manuscripts and inquiries should be forwarded to Mrs. Edgar Stillman Kelley, Chairman of the Committee, 118 W. 57th St., New York 19, N. Y.

Reichhold Music Award. The final date for entries in the \$32,500 "Symphony of the Americas" competition has been extended to September 1, 1945, according to an announcement made by Henry H. Reichhold, president of the Detroit Symphony Orchestra and sponsor of the award. Competition is open only to persons born in the Western Hemisphere who are citizens of one of the nations of the Hemisphere. The three composers winning the inter-American prizes of \$25,000, \$5,000, and \$2,500, respectively, will have their works performed next spring by the Detroit Symphony Orchestra under the direction of Karl Krueger, and broadcast nationally over the Mutual Broadcasting System and by short wave throughout the Western Hemisphere. Official entry blanks may be procured from the Reichhold Music Award Committee, 30 Rockefeller Plaza, New York 20, N. Y.

Music Week in Chicago. What is probably the most ambitious Music Week program ever undertaken in Chicago, and one of the most impressive in the entire nation-wide observance of this long-established annual festival, was sponsored by the Choral and Instrumental Association of Chicago. Cooperating were the State Street Council, Illinois Opera Guild, Radio Networks, Chicago Park District, Fieldhouses and Service Men's Centers, Illinois Congress of Parents and Teachers, Federated Music Clubs, Hull House, Chicago Civic Orchestra, The Music War Council of America, churches of every denomination, and various leading choral and instrumental organizations. A significant feature was the Conference at Kimball Hall on May 10, in which special forums and discussions were led by distinguished specialists in the various functional areas of music. Dr. Rudolph Ganz is president of the Choral and Instrumental Music Association. Max Targ is chairman of Education and Promotion. Music Week in Chicago.

Gustave Reese has been appointed Director of Publications for Carl Fischer, Inc. Mr. Reese, who was formerly associated with the firm of G. Schirmer, Inc., and editor of Musical Quarterly, is one of the founders of the American Musicological Society, which he serves as National Secretary and editor.

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THE END OF AN ERA?

7ARS ARE NOT UNMIXED EVILS. In spite of pacifist arguments, wars do settle some things quite thoroughly. Above all, they accelerate technological achievement, compressing into a few turbulent years the research which would normally take much longer. Aviation cast off its swaddling clothes in World War I, just as the steel ship of the Civil War opened up ocean shipping to an undreamed extent. Radar in this war will make possible achievements in communication of sound and light which are only awaiting the end of hostilities to startle the world. Politically and socially the same thing occurs. Men's minds can never return to prewar opinions on racial intolerance, idealogical prejudices, or national isolationism. In a sense, wars may be regarded as chapter endings in the great narrative of history. Eras frequently culminate in conflicts which then usher in new concepts in many fields.

Education has felt the impact in an unmistakable way. Objectives and methods, and in fact the very philosophy of education, were scrutinized and new tasks and obligations imposed when war began. Further uprooting of standard practices may be expected when the millions of service men and women return to peacetime pursuits and to continued education under government compensation and guidance.

Music has become such a vital part of American education it cannot escape the obligations to analyze its weaknesses and adjust to new conditions and new demands. If we look backward to the end of World War I a definite pattern in school music may be discerned. Most noticeable is a vast expansion in the number and scope of offerings within the secondary school. The little orchestra of eight to twelve students rehearsing after school which was typical of 1918, in the year 1941 had grown to beginning, intermediate and advanced divisions of both orchestra and band. The glee club expressing itself in a "vocal galop" has become a group whose repertoire embraces the finest in choral literature. Grandiose projects on a district, state, and national scale, involving thousands of young musicians, have stimulated an improvement in performance standards almost beyond belief. Music education has been utilized extensively as a public relations medium-many a school principal supporting it for no other reason than its effectiveness in selling" his school to the taxpayer.

Educational values were far from absent in this era; under intelligent administration most of the outcomes were praiseworthy. Most of all, the success of music education in capturing the support and admiration of the public made it easy to overlook the fact that it was growing out of balance within itself, out of touch with the needs of the average pupil, and forgetful of the basic

purposes of American education. For some time, now, critics have pointed out that secondary school music is designed for too small a proportion of the student body. Furthermore, within that group a still smaller percentage receives most of the benefits of the teacher's time and energy. Signs of the so-called vicious circle are becoming apparent.

Many of the younger group of high-school music teachers have been nurtured on contests, trips, glamorous uniforms and vestments, prizes, and school acclaim (recall those picture advertisements with the triumphant trumpeter surrounded by starry-eyed femininity?). In college the adolescent musician often functioned again as an item in the music section of the athletic department. Later, as a teacher, it is natural that his ambition is to carry on the tradition-but bigger and better and snappier! Everyone working with adolescents knows the appeal of the colorful, and how valuable group approval and a sense of achievement can be to a youngster-and realizes how unfortunate it would be if school music faded into a drab activity with slipshod performances and bored participants. There is an understandable hesitancy to concern ourselves with the large body of students who are now onlookers, the untalented and unknown who cannot 'contribute" anything to the reputation of the music department, but how can we justify our failure to "minister unto the least of these"?

Other institutions — the churches, for instance — are reacting also. In a recent article on the improvement of church music, the weekly magazine *Time* reported: ". . . Many a churchgoer has come to feel that the service is already less for the congregation than for the choir, and he resents any fresh attempts to turn his place of worship into what is beginning to look like a mere concert hall. . . ."

Those who have left their snug quarters inside subject walls can sense a strong, clean wind blowing through the world. Its beneficiary is the common man. To save him from the anguish and loss which war brings, representatives of many nations will be in session by the time this is read. To help correct the economic inequalities which keep him ill-clad, ill-fed, ill-housed, and to eliminate the intolerances which mar his self-respect, other conferences and movements are dedicated. These objectives will not be reached easily or quickly, nor will they be possible without the surrender of some cherished interest by those well satisfied with things as they were. But the wind is growing in intensity, and educational philosophy and practices cannot but be affected. Let us hope that the wind will not blow out to sea-but when it reaches the people's schools it will find the windows of the music rooms wide open. -C. M. DENNIS

Music Education in Fourteen American Republics

VANETT LAWLER

Folk Music

Republics in music education has been referred to throughout this report. Some additional comments are pertinent, since the folk music of each of the Republics can be such a potent force in the development of music education in the schools. The Republics have without exception a wealth of folk music which is well known to the great masses of the people, including boys and girls in the schools, and therefore offers a natural approach to the more formal aspects of music education. Folk music is being collected in many of the Republics at present with a view to its compilation for use in the schools.

In Mexico, much attention is given to folk music in the schools, and in Nicaragua an interesting volume of folk music has recently been published by the Ministry of Education. Panama, Chile, Colombia, Venezuela, Dominican Republic, and Haiti are all taking steps, through their Ministries of Education, to use more of their own folk music as the basis of their music education programs. Special mention should be made of the emphasis placed on folk music in the schools of the Republic of Panama. Venezuela is intelligently promoting the use of its own folk music. Many workers' and students' choruses (orfeones obreros y estudiantiles) are being developed in Caracas, and folk music is being used almost entirely as their basic repertories. Venezuelans believe that folk music can be used by similar groups to an even greater extent in the interior of the Republic.

The Press

No account of the status of music and music education in the Latin American Republics would be complete without reference to the press. In the opinion of the writer, the Latin American Republics are in a particularly fortunate position with respect to press support and coöperation. In the fourteen Republics visited and in Puerto Rico, the newspapers were scanned each day; with few exceptions hardly a day passed that the papers did not give considerable space to music, art, drama, and literature. Not only was space devoted to these subjects—in itself an indication of editorial policy—but

the subjects were intelligently covered. In each Republic, press interviews were held with the writer and published in practically all of the papers. Although the viewpoint or concept of music education expressed by the writer was perhaps different from that generally accepted in the particular country, nevertheless it was almost without exception properly presented in the papers. Unquestionably, the development of music education in Latin America will be given effective support by the public press.

The Radio

Radio has not been used to any great degree in music education in any of the American Republics visited, nor in the United States, but in the postwar period much more use will undoubtedly be made of this important instrumentality. The writer observed, however, in some of the countries visited, facilities as well as interest in radio as a means of furthering music education. Radio Chilena in Santiago de Chile, an independent station, gives only cultural programs with emphasis on music. The Extension Department of the Ministry of Education of Venezuela (Centro de Extensión Pedagógica del Ministerio de Educación Nacional) coöperates with two stations, Radio Caracas and Ondas Populares in presenting cultural programs. Special mention should be made of La Radio Nacional in Bogotá, maintained and supervised by the Ministry of Education, which broadcasts only news and cultural programs. This station has an exceptionally fine collection of records and also maintains a studio orchestra. Its Director has in mind the development of a comprehensive plan for reaching the very smallest Colombian villages through individual receiving sets if possible, or through loud-speaker devices to be set up in the public squares.

In the Dominican Republic the radio devotes considerable time to music programs, including the presentation of the National Symphony Orchestra, the Army Band, and the District Band. Music appreciation hours, including lectures illustrated with records, are broadcast twice a week.

All this radio work may be thought of as a direct part of the music education program of the American Republics. In fact, the potential role of all the audio-visual aids must be taken into account as music education programs are developed.

The Commercial Field

In the 14 Latin American Republics there is not much music activity arising from what may be called the commercial field, that is, publishing houses, instrument

[[]Norm: This is the final installment of a reprint of the official report of Miss Lawler's mission to the Latin American Republics. Copies of the complete report, which includes both English and Spanish versions, may be obtained from the Pan American Union, Music Division, Washington, D. C., or the MENC, at 50c per copy.]





manufacturers and dealers, retail music stores, and similar business enterprises. In the United States, the commercial field is very active and has both stimulated and been stimulated by music education during the past thirty to forty years. As music education develops in all of the Republics, there will undoubtedly be greater participation by business groups. At present there is a dearth of music education materials in the Latin American Republics visited. It would seem that this lack can in part be made up through greater activity of business enterprises connected with music and their coöperation with Ministries of Education and music educators.

Professional Music Education Organizations

Professional education organizations have not been developed in any of the Latin American Republics to the extent that is the case in the United States, which seems to specialize in organizations of all kinds. Among the Latin American professional organizations in the field of general education are the Association of Teachers and Professors (Sociedades Pedagógicas y Juntas Rotativas de Maestros) in Honduras, the National Education Association (Asociación Nacional de Educadores) in Costa Rica, with three-fourths of the 4,000 Costa Rican teachers as members, the Secondary School Teachers Association (Sindicato de Profesores de Enseñanza Secundaria) in Colombia, the Association of Secondary School Teachers (La Asociación de las Escuelas Secundarias) in Chile, the Association of Teachers (La Asociación de Maestros) in Venezuela, and the Association of Teachers (La Asociación de Maestros) in Puerto Rico, with a membership of 6,000 out of the 7.000 Puerto Rican school teachers. In others of the Republics visited, there are also organizations concerned with general education and special fields of education.

Because the professional organization of music education is probably the greatest single factor in the development of the music education profession in the United States, considerable time was spent in investigating this phase of music education in the Latin American Republics visited. In Mexico and Cuba professional music education organizations have been organized during the past few years — the National Association of Teachers and Professors of Music of Mexico (La Asociación Nacional Técnico-Pedagógica de Profesores de Música de la República Mexicana), and, in Cuba, the National Association of Conservatories and Professors of Music (La Confederación Nacional de Conservatorios y de Profesionales de la Música), and the more recently organized El Grupo de Renovación Musical. In Chile,

Administrators and musicians in Haiti and Costa Rica are keenly interested in the development of a music education program. Pictures on this page are from Haiti and Costa Rica: (1) In the centre of Port-au-Prince, Haiti, is located the building in which all of the Ministries, including the Ministry of Education, are housed. (2) The Boys' High School of Costa Rica, Alejandro Aguilar Machado, Director, always has the latchstring open for visitors. Special programs of the Boys' High School of Costa Rica are in the hands of the Student Government Association. (3) Some of the 1,000 boys who go to the Boys' High School of Costa Rica, one of the most hospitable and interesting schools visited. (4) Military Band of San José, Costa Rica, Roberto Cantillano, Director General of Bands, Costa Rica, Conductor.









El Centro de Profesores Especiales de Música, including the elementary school music educators, was founded in 1944, and a similar group, including the secondary school music educators was organized later in the same year. Proper liaison between the two organizations has been arranged.

In Costa Rica the development of a professional organization of music education is being given consideration within the already well-organized and active Asociación Nacional de Educadores which is known as Ande. Peruvian music teachers in the elementary and secondary schools are making plans for the formation of a professional organization of music education to work in coöperation with the Director of Cultural Relations in the Ministry of Education and with the National Music Council.

It seems likely from most recent reports that the professional organization of music education in Venezuela will be worked out in coöperation with the Association of Parents and Teachers as well as with the Director of Cultural Relations in the Ministry of Education. The Dominican Republic already has an Association of Composers (Asociación de Compositores) and some thought has been given to the possibility of grouping all music activities in the Republic, including music education, in one organization. Educators in Haiti are very much interested in the organization of a national education association within which there would naturally be a division of music. Haiti established the office of Director of Music Education within the Ministry of Education in 1942, and is now initiating a systematic plan for an over-all music education program.

As programs for education in general and for music education develop in the Central American Republics of Guatemala, Honduras, El Salvador and Nicaragua, and in the Republic of Panama, general education professional organizations, with music education departments, will undoubtedly begin to function. These organizations will be stimulated by exchange of ideas and techniques in music education.

It is clear from the necessarily brief review above that there is a trend toward more organization and toward the idea of group activity in general education and also in music education in the Latin American Republics. Whether or not this trend, at present gradual, develops at the same pace and along the same lines in the Latin American Republics as it did in the United States is not important. The recognition of the value of group activity through which ideas, techniques, and materials may be exchanged is the significant fact. Professional group activity will enable workers in various phases of education within a single country and in all of the American Republics to give each other mutual help and inspiration.

Ît is pertinent to emphasize here the value of disseminating information about music and music education among the Latin American Republics and between the United States and each of these Republics. It is natural as well as practicable for the Latin American Republics to interchange ideas among themselves and to adopt or adapt United States concepts as seems advisable. Therefore, every effort was made by the writer to give each of the Latin American Republics visited information concerning significant trends in the other Republics. Effective hemisphere integration and coördination of all

Banda Marcial de Caracas, from a picture made about 1900. Throughout the Latin American countries we find outstanding military bands, comparing favorably with similar bands in the United States. This picture, which might very well be lifted from a family album in Massachusetts or Minnesota, is used here to demonstrate the fact that there were bands with good instrumentation in Venezuela a half-century ago.





Visitors to Panama's schools always have opportunities to see Panamanian folk music and folk dance part of the regular school entertainment. The above photograph shows students from some of Panamanian schools participating in a school-community event.

activities in music and music education can be achieved to the extent that institutions and organizations and individuals maintain contact with each other.

Recommendations

R ECOMMENDATIONS for the development of a music education program in any country in the hemisphere or in the hemisphere as a whole are obviously beyond the ability of any one person, regardless of the scope of his knowledge. Each country presents new and different problems from the standpoint of its culture, its economy, and its politics. Education, of which music education is a part, is vitally concerned with and influenced by a country's cultural, economic, and political trends; and the development of general education in a country influences to a marked degree the development of every aspect of education, including music education.

Nevertheless, certain suggestions are offered by the writer. They are based on her experiences over a period of years in the development of music education in the United States, and on her impressions of Latin American activities in this field. These impressions are necessarily limited because of the comparatively short time spent in the fourteen Republics.

(1) Continued emphasis should be placed on the development of music education as a profession in the field of music. To achieve this end, teachers should be trained for the profession in specially designated music education departments of conservatories, universities, and normal schools.

(2) The idea of music supervision — that is, the teaching of music by regular classroom teachers under supervision of music educators — should receive additional emphasis, with particular reference to elementary and rural schools.

(3) Professional organizations of music educators should be encouraged in every country in the hemisphere. these organizations should be part of the general education professional organizations.

(4) At appropriate times, inter-country meetings in music education should be held, with a view to developing plans for an Inter-American Congress on Music Education.

(5) Because the development of music education in the United

States has been somewhat different from that in the Latin American Republics, a brief survey of the development in the United States should be published. It should include an account of professional organizations, the aims and objectives of music education, and typical examples of what has been done. The survey should be widely distributed in Latin America with a view to its usefulness in suggesting similarities or pointing out differences.

(6) A songbook including folk music and music of composers of all of the Republics should be published and distributed throughout the hemisphere.

(7) Periodicals dealing with music education or carrying articles on music education should be widely distributed throughout the hemisphere.

(8) Provision should be made for the exchange of leaders and students of music education not only between the United States and the other Republics, but also among the Latin American Republics.

(9) Provision should be made for similar exchange of published music education materials.

(10) Contact should be maintained among music educators in the various Republics. It is hoped, in this connection, that the list of persons whose names are appended will be of help. [The list is included in the official brochure. See note, page 16.]

(11) Every effort should be made to continue and, if possible, to expand the services of the Pan American Union as the coordinating agency for the exchange of information and for the development of plans for music education in all of the Republics.

It seems fitting to close this report with a quotation from an address made by one of the present Ministers of Education in South America.* It expresses an attitude held by administrators, teachers and professional musicians in all of the fourteen Republics: "The influence of great music is profound in the best sense of the word. A person who loves great music acquires from it something fine and lovable, and a character formed in harmony with it shares the divine naturalness of the beautiful. I consider music education to be an essential element in the development of a great people, that is to say, essential for the achievement of an authentic patriotism and the realization of a broad and enduring educational program."

^{*}Excerpt from an address given in March 1944 by Antonio Rocha, Minister of Education, Colombia.

The Challenge to High-School Music Teachers

GEORGE TROUP

Widening Horizons Disclose Greater Needs and Larger Opportunities

THE BIENNIAL meeting* of music educators left no doubt in the minds of many high-school music teachers that our secondary music program must develop a still more inclusive appeal in order to maintain its valid status in the over-all picture of educational purpose. This purpose, generally speaking, centers in developing a spiritually and emotionally stable citizen, capable of intelligent social actions and appreciative of ever deepening cultural interests. Music is important from a practical standpoint, in the degree that it contributes to this purpose in an effective manner. There are some high-school music educators who feel that our growing danger is one of becoming so involved with the raising of standards, and limiting participation so as to meet our standards, that we might eventually lose sight of our real purpose in the educational framework. We need standards, and good ones, too, but only insofar as these standards serve the need of our schools in their ultimate goal can we set up these criteria.

Many of our high-school groups appear to have reached the peak of their technical ability as performing ensembles-that is, unless we want to subsidize them for further training as semiprofessional organizations. There are, of course, many more groups which do not begin to measure up to these exalted standards but which, nevertheless, are fulfilling their educational purpose in a most effective manner. The fact is that we have probably arrived at a stage where we may well re-examine our real function as high-school music educators. Highly skilled performances, both vocal and instrumental, are fine and desirable. They are, in a sense, the most gratifying reward a teacher receives for the long hours of teaching routine. However, we are faced with the question as to whether or not this might develop into a lopsided emphasis. We must constantly ask ourselves if an equal amount of energy has been spent in caring for the musical needs and interests of that large average group of pupils who have no special talent, but who do have potentially great interest. We may well be more concerned with this latter group than with the former, since we surely have a professional responsibility to exert our best efforts in the interests of all.

High school is the end of formal education for the majority of our boys and girls. They move out into the humdrum of life's demands with varying degrees of readiness. We are proud of them, but yet as one looks over this vast and ever expanding army of high-school graduates, it is evident that there is much cultural barrenness in their lives.

We, as teachers, are making slow but certain progress. However, we cannot evade the fact that in music, literature, art, architecture, etc., our graduates need a still deeper grounding of fundamental appreciations. The carry-over of whatever they may have been exposed to in school is too small. Too many of them slip into a monotonous pattern of daily existence practically devoid of vital social, cultural, and educational experiences. What implication is there in this continuing state of affairs for us as high-school music teachers? Only this—we must increase our efforts toward bringing music into the lives of more and more pupils, not as a snobbish and highly skilled art, but as a pleasurable activity, leading the young people to realize that here is something, however simply performed and practiced, that will bring solace and add zest to lives that are all too apt to be dull and colorless.

Our nation cannot yet be classed as musical in the sense that many people are taking part in some form of musical activity other than passive listening. If more active participation is to be the goal, the burden rests with the schools to do everything possible to aid the cause. We make a brave start in our well-integrated elementary music program, but somehow we are sidetracked at the high-school level. Our enthusiasm for our great motto becomes dulled, and we settle into the more comfortable rut of serving the aesthetic needs of the chosen few. We need a new insight into our original aim of bringing music to all the pupils, in whatever varied conditions we find them, making it a warm and living part of their daily lives. As a nation we have exploited the star system in every form of human accomplishment; now we seem to be more ready to get down to the real task of making these important forces positive creative factors in the daily stream of our American life. Our nation has immense potentialities for all types of cultural development. It could well develop into one of the most musical nations of all history. But we are impatient. We glorify professionalism in the arts as well as in athletics. We rather pride ourselves on having the largest art galleries in the world, the finest symphony orchestras, and the highest paid artists, forgetting that professionalism alone will lead only to decadence and sterility of art culture. We have many other things of which we should be more jealous than these. Our folklore is rich, and our popular music is sincere in its expression of simple yet very real facets of contemporary life. We are slowly developing an indigenous form of art music that is a portent of greater things to come. High

^{*} Music Educators National Conference, twenty-eighth meeting (ninth blennial), St. Louis, Mo., March 2-8, 1944.

schools have a key part in helping to bring order into this cultural ferment.

We must be socially minded, and help direct this country's cultural growth into the right channels by influencing larger groups of secondary pupils toward sincere and favorable attitudes concerning the place of these arts in their lives.

The war has immeasurably hastened the process. Our men and women are coming back from the armed services with a new vision of what music can do for the spirit of man. They will sense and act upon this problem of bringing music into a more rational relationship with educational objectives, and making it a dynamic force for the good of all our people. Their patience will be short with many of our pedagogical abstractions, because they know now that the only thing that really matters is whether our people are developing that heart-warming response and feeling the lift which they know music can give in many of life's most trying hours. They will bring new blood into our somewhat jaded veins through their new insight into this function of music as a medium of expression in just the ordinary ways of life. They will help stimulate a new regard for music as a valued factor in creating richness of cultural and spiritual life in our

Because of this unmistakable trend toward more dynamic cultural progress for the masses, high-school music teachers should be eager to explore the creation of new outlets for music-making among students and adults alike. School and civic authorities should be encouraged in the idea of local communities making available to citizens free opportunities for music participation under the best supervision possible. Non-selective civic choruses, glee clubs, orchestras, and bands-supported generously by the local communities-should become a part of a strong adult program for every city and town in the country. Capable and enthusiastic leadership is vital for success, and secondary music teachers are the logical ones to carry on this important work. In addition to its being a worthwhile civic program, it ties up in a vital way with our high-school program. We also need more civic and county music festivals for amateur groups. This is much more important than the music festival idea now current, with its importation of artists and ensembles to bring a passive and devitalized musical experience that has no lasting cultural value in the lives of our people. Some communities have already explored this field, and we, as music educators, should be alert to take the initiative in organizing and providing leadership for this important work. It would motivate our high-school program in a way that would give us a new enthusiasm for our task as teachers.

Industry is also showing an increasing interest in the field of cultural and recreational outlets for their employees. This is another area of interest which should receive our attention and encouragement. American factory workers lead a rather monotonous existence, a fact which does not add to their efficiency, and certainly reacts to the disadvantage of their employers. Our business leaders are increasingly aware of this and are now beginning to provide their employees with suitable opportunities for such experiences. The organization of choruses, dramatic clubs, and instrumental ensembles in factories is a growing sign that our businessmen are beginning to see that these so-called frills and fads have value and

are necessary in any sound plan of economic development. When one views the increasing interest that industry is taking in music through its sponsorship of network radio activities, it seems entirely plausible that it may yet become one of our strongest and best allies. Since so large a proportion of our high-school pupils, notably in the larger industrial centers, become workers in this vast industrial organization, we, as teachers, have a duty to exert some influence in seeing that opportunities for musical activity continue to be available to them when they leave school. There are, of course, many other types of community outlets such as church choirs and parent-teacher groups, which need our interest and support. The main thought to keep in mind is that in order to be really valid, our work as high-school teachers must be but the beginning of an interest in and a love for music that will serve our boys and girls throughout their lives. This phase of follow-up activity is indeed one of our major problems and should prove to be the real motivating force back of our entire high-school program.

Finally, we need to re-evaluate our own situation to discover if we are doing our job with this broader outlook as a guide. We do not need to give up any of our present advantage if we honestly believe we are serving the best interests of the school. Rather, we should check on any weak points in order to make sure that we are reaching as many students as possible. We first need to analyze our attitude in regard to a broad and sympathetic appreciation of the tastes and varying stages of musical preparedness which exists among our pupils and their parents. There is no place for musical snobbery in the personality of a high-school music teacher. We must meet people on their own level, and patiently lead them to a realization of their fullest powers of appreciation and skill. This may never come up to our standards of musical development, but it is just as important. We may well be enthusiastic over a Palestrina motet if the occasion justifies it, but we should also be sincerely appreciative of the position that Jerome Kern occupies in the American musical scene. Secondly, we must make a more conscientious effort to gain the respect, interest, and coöperation of the high-school administration and all the teachers in the school.

Our administrators are not impressed by displays of artistic temperament. They would like a little more unselfish devotion to the cause of education in general and to the part music can play in that cause. We must be alert but sincere in our efforts to show the other-subject teachers how useful and stimulating music can be in motivating their own particular work. This means we must be better informed about the relationship existing between such combinations as music and literature, music and science, music and history, etc. This is not an impossible task, and it is important. It requires understanding of aims and values in other high-school subjects, and tact in gaining the friendship, understanding, and coöperation of one's fellow teachers. It takes humility, and possibly some sacrifice in one's standards of musical accomplishment, to thus broaden our field of interest to include these related fields and to serve these wider needs. Nevertheless, we cannot escape the fact that our high schools are not conservatories of music and were never meant to be. Greater emphasis must be given this growing idea of a well-rounded curriculum for general

Music Education in Wartime Britain

CPL. MORTON WAYNE

WHILE in a northwestern section of England recently, it was my privilege to visit numerous elementary and secondary schools for the purpose of observing British methods of music education under wartime conditions. Although these observations were confined to two counties and are not entirely representative of the English educational system, they nevertheless, I believe, disclose a fair cross section of the type of musical curriculum that is today being presented to the British school children.

Very little instrumental music is being taught in the schools, and the work accomplished is largely that of outside individual study. A music instructor of an elementary institution gave a low economic standard as the primary reason for the lack of instrumental music instruction within the schools. The headmaster of a grammar school added that because of its being considered an extracurricular activity, which would interfere with the children returning to their homes during blackout hours, it was necessary to discontinue instrumental music for the duration. It is an interesting point to note that very few students receive even piano instruction through the schools.

In direct contrast to the lack of instrumental music instruction, each school visited offered a well-rounded musical curriculum which included singing, theory, and appreciation. The elementary schools usually scheduled one theory and two singing periods each week. In the upper grades, where the boy voices were in the process of changing, it was advantageous to combine two classes for singing, in order to insure a strong enough "quota The secondary institutions presented one or two lessons during the week, with emphasis upon theory and appreciation.

The schools, which practice segregation of boys and girls, are supported by public taxation, but on the secondary level a partial payment toward tuition is made by

the student. This practice has tended to eliminate the poorer child from the secondary schools, but at the time this is written a bill is being enacted to provide free education for all students. This emancipation has a drawback in that it can be accomplished only after sufficient housing facilities can be provided to care for the swell of enrollment which is bound to take place. It is estimated that free education cannot possibly become reality prior to a period of twenty years after the war, in view of the gigantic task of reconstruction to be engineered as a result of the bombings.

In an elementary school, whose student population encompassed many evacuees from London and Liverpool, the writer witnessed a typical English sixth-grade lesson in theory. The schoolroom, with its double wooden desks, worn floors, and bare red brick walls, presented a quaint "Dickens-like" scene.

The instructor, who held a Doctor of Music degree from the University of Manchester, opened the class by presenting the chromatic interval between the fourth and fifth steps of a scale. It was taught via the ladder system, with a map-like visual aid. The children were asked to sing do, re, mi, fa, with emphasis upon good tonal quality and intonation, and were than taught the half-tone interval. Fo, fi, sol were then sung, and, for a tie-up, immediately carried over to the related staff notation. The instructor next explained the reason for the sharp being written in front of, instead of after a note.

The question-answer method was used in class and the children responded quite freely. Their speech was beautiful, and it naturally carried over into their singing. The overgenerous instructor then announced, "For the benefit of the American officer, we will now sing the song learned during the last lesson."

The instructor asked the class to stand, struck an Eflat major chord upon the piano, rang out the initial tone and reminded the group that it was the third of the chord, hummed the same tone, and gently conducted the class in a unison English folk tune. The singing was pure, the words distinct, and the group completed the song with scarcely a deviation from pitch.

Later, the instructor explained that almost all singing was taught by rote, and that no songbooks were issued. The melody was either sung or played to the students, in much the same fashion as presented in the American schools. Very little part singing was attempted, perhaps because of limitations due to the segregation of the sexes.

During the remaining moments of the period the children handed in their music writing pads, which had been issued at the start of class. The contents contained scales, tetrachords, key signatures, various elementary phases of music theory, and the words to several songs.

After class, as the children were filing out, one student turned to a group and loudly remarked, "Ee's no officer, ee's only a corporal!"

"DURING 'the past several months," says Corporal Wayne in a letter written from Luxembourg late in January, "I have had opportunity to visit schools in England, France, Belgium, and Luxembourg. Of course, my first interest was to observe the work in music—and I think music teachers will be interested in a support of the control of the con terested in a summary of some of my experiences My visits to schools have sometimes followed almost on the heels of retreating German soldiers, and have taken place even while another part of the same city was being bombed by artillery...and while little children were suffering from cold because all the fuel had been taken for military use.... In view of these facts, I feel my colleagues in the United States will be especially interested in a brief sketch based on my own observations of music education. based on my own observations of music education in wartime Britain—and thankful to know that even under the most adverse conditions the schools are carrying on."



A TYPICAL WARTIME SCENE IN ENGLAND-U. S. SOLDIERS ON PARADE

Signal Corps Photo

The writer also visited a county high school where the student enrollment numbered 700 (boys). The visit coincided with lunch hour and the headmaster insisted that "our American friend" dine with the faculty and students. He explained that the luncheon was served in the school in order to insure each of the growing children a hot meal during the day. The food consisted of one large plate of mashed potatoes with gravy, one little sausage, and, for variety, a baked potato at the side of the plate. A slice of butterless bread, a glass of water, and a piece of cake completed the meal. "Our American friend" offered several oranges to the students and firmly cemented all breaches in British and American relationships. Oranges have been almost nonexistent in Britain for the past five years.

After lunch there was an opportunity to browse about the well-stocked library, and it was astonishing to find so many well-known reference books for the use of students on the high-school level. The list included the complete edition of Grove's Dictionary, Elson's Book of Musical Knowledge, Emil Naumann's History of Music, Scholes' Complete Book of Great Musicians, Tovey's Essays in Musical Analysis, and stories of Henry Purcell, Handel, Haydn, Mozart, Wagner, Beethoven and Chopin.

At the start of the afternoon session, under a qualified teacher, the writer observed a lesson in general music for middle-school students. The class opened with the singing of a unison hymn. It was sung with excellent tonal quality and in a musicianly manner despite the interference of several of the older boys singing an octave

below the rest of the group. Words were read from nimeographed sheets, but no music books were used.

After the singing the instructor broke off abruptly and spoke about a series of musical events soon forthcoming in a nearby city. The students gave enthusiastic response to the musical series, and eagerly paid five shillings (equivalent to one dollar) for seats at the opera. The instructor then took orders for many fine sets of recordings—well-known works that had been played for the students during previous appreciation classes. The list included Mozart's Bassoon Concerto, Grieg's Piano Concerto, excerpts from Wagnerian operas, Brahms, Beethoven, and Schubert symphonies.

The period resumed with a review of the binary form, which had been learned during a previous lesson. Then, through the medium of the students' knowledge of Latin, the instructor drew out the meaning of the ternary form as a derivative of "ternarius," and it was interesting to note his ingenious method of guiding the students to a point where *their* answers contributed to the construction of A-B-A.

Next, he taught the rondo form of A-B-A-C-A-D-A, without giving the particular species, and played a recording of Rossini's Ballet Music from William Tell to illustrate the teaching point. The recording was played once again, the instructor mentioning each section as it appeared in the music. Other than this, he offered no further comment in connection with the form. At the conclusion of the playing, he gave a brief explanation

CONTINUED ON PAGE FORTY-SEVEN

Music for the War Wounded

ESTHER GOETZ GILLILAND

"A SERIOUS PROBLEM growing out of the war is the treatment, care and rehabilitation of servicemen who are maladjusted—what is known technically as neuropsychiatric cases." Such a statement is heard frequently these days. The words here are quoted from a recent article by Thomas L. Stokes, Washington correspondent of the Chicago Sun.

"Already around a hundred and thirty thousand have been discharged for disabilities of this nature," said Mr. Stokes. "The number will grow. It might be pointed out that some 1,200,000 civilians were rejected for military service because of neuropsychiatric disabilities—30 per cent of all those turned down on medical grounds. Yet the government is not adequately prepared to cope with this problem, in the opinion of experts in the field. Nor is the public awake to it, they say. In the last analysis it will become a community problem and responsibility, for a community program will be essential, as well as an integrated government program. The soldier must be fitted back into community life."

To appreciate the seriousness of the situation we can cite the case of a single state—Illinois—whose Governor Green has estimated that the present capacity of state mental hospitals must be doubled, and whose Legislature has proposed a bill for creating ten new veterans' hospitals at a cost of twenty million dollars.

Many musicians are among these psychoneurotics—a fact which is not hard to understand, for the higher the intelligence and the greater the sensitivity, the more the likelihood for a mental crackup. Our concern for our colleagues and former students should arouse our interest

in musical therapy, for they are among those who can be most benefited.

All government hospitals have extensive recreational facilities that use music, with the aid of civilian volunteers, Red Cross and Army and Navy personnel, whose chief concern is to keep patients in the right frame of mind. But only a few of these performers are invited into the locked wards where the danger of upsetting mentally disturbed patients is so great. One careless remark or irritating reference can neutralize weeks of painstaking treatment on the part of the psychiatrist. Musical therapy should not be confused with recreational music, although they do overlap in many cases. Musical therapy is carefully prescribed dosage of music, either by listening or participation, given under a psychiatrist's supervision and closely watched and controlled. And it should be said here that only a relatively small number of doctors have had time or opportunity to learn of the aids and shortcuts music can provide in the treatment of the sick. Others, who have not had this experience, cannot be blamed if they question the term "musical therapy," and we must support them if they are skeptical until further controlled experiments and tests establish scientific evaluations and procedures.



Musicians as a class are not inclined to be scientific, yet many are interested in musical therapy. It is most natural for us to want to use our talents to aid the war effort, but how many of us are interested enough to study the principles of psychiatry and occupational therapy in order to understand the administration of musical therapy? Being an excellent musician and teacher is not enough. One must understand the causes, symptoms, and progress of the disease he is trying to treat. Psychiatrists must learn more about the healing powers of music and musicians must learn more about psychiatry before much can be accomplished to bridge the gap.

Experience in public school music provides a fine background, for here, at least, is a foundation in psychology. A successful music teacher knows how to handle people and how to sway an audience by building moods and affecting the emotions. He usually has patience and a love for humanity. But musicians as a class are egocentric, therefore many are unfit as therapeutic operators, for here above all, absence of ego is a most necessary qualification. The desires and needs of the patient are paramount; often the art itself must be sacrificed for the patient's good. That music is only a means to an end is difficult for one who has developed different standards and ideals to realize.

Of course, the development of the individual should also be the chief objective in education; to consider the welfare of the pupil first and his achievements and mentality afterward; but the manner in which many pupils



have been exploited in order to serve the ambitions of music teachers needs no discussion here. Almost any community can produce sad examples of this—the opposite of Miss Schwin's motto, "Children First—Music Second."

But if you are one who enjoys handling problem cases; if you have the spirit of a pioneer; if you would like to make music work even more, for the good of humanity, here is your opportunity. Read the many available books and articles, to start with, and follow the obvious leads. For one thing you will be amazed at the new avenues opened up for enhancing your regular work—opportunities to help your pupils in ways you have never realized.



Most doctors are beginning to realize, more and more, what an important role emotion plays in our physical as well as mental well-being. We teachers often ignore this factor in our work. We are inclined to emphasize the intellectual processes, and this fallacy is apparent when one considers that many great achievements and works of art are created under emotional stress. There are only three processes of learning-acquisition, retention, and utilization-while there are some thirty-odd emotions, both contractile and expansive, which can either create havoc or make life seem worthwhile. Music and all the fine arts can have an important part in arousing the expansive emotions-but, on the other hand, there are situations in which certain kinds of music can and do have the opposite effect. The practitioner in this field must have knowledge not only of music, but of the complex elements of human mind and spirit.2

We know that functional psychoses rarely develop before late adolescence, and yet the seeds thereof are sown in childhood. We also know that the ability to adjust oneself to the exigencies of life can be learned through education and wise counseling, where parental guidance has failed. Further, every family and every community will need to learn how to handle and help care for some of these thousands of war casualties with psychic wounds. The extent to which music can be used in this great work will be dependent entirely on the education of those who administer it. Here is a tremendous challenge to music educators—to help *right where they are*—in their own schools and their own communities.



To date three colleges have come to our attention where musical therapy courses have been established on what appear to be adequate bases for the purposes intended. Michigan State College at East Lansing has set up a four-year course with internship under Dr. Ira M. Altshuler at Eloise Hospital. New York University is offering various classes with Dr. Willem Van de Wall, and A. Flagler Fultz offers a twelve-weeks' course under his Musical Guidance Plan, accredited by the Boston School of Occupational Therapy. Perhaps there are others concerning which we are not informed.

The courses that occupational therapy schools offer

ONE of the first things learned by anyone who seriously studies the functional aspects of music is that there are some areas which as yet have not been explored to any great extent. "Musical Therapy," for this reason, is a term quite generally used to describe something concerning which we as yet have very little scientific data, as has been pointed out several times in this magazine. There is a difference between the general therapeutic effects incidental to the use of music in the recreational-occupational-educational programs arranged for convalescents in military hospitals, and the indication of music in prescribed dosage for treatment of physical or mental illness.

It is the contention of the author of this article that every music educator should not only know these basic facts, but should also use his influence to help eliminate the misconceptions so widely extant among musicians and music lovers—misconceptions which have caused no little confusion and have probably actually hindered developments in this field.

"I am not a scientist," says Mrs. Gilliland. "I am just a music teacher who is intensely interested in the therapeutic functions of music, and I have for a number of years scoured the length and breadth of the land for information on the subject. I think I have helped a little to stimulate interest and investigation in musical therapy by asking so many questions the doctors couldn't answer! And I think every music educator should similarly give some time to the subject and to the encouragement of interest on the part of the medical profession and philanthropists who can make possible the studies and experiments essential not only to progress in this particular field, but to better understanding of all the elements we should know about when we advocate music in the school program for every child in school. And we must also take into account the immediate problems in connection with the needs of sick, maladjusted war veterans. I feel that music educators have thus far failed to even realize our obligation and opportunity."

provide training and concepts that a musical therapist needs. These could easily be converted to music channels instead of emphasizing the fine, applied, and industrial arts. The certification of the American Medical Association and the present established organization of occupational therapy courses throughout the country would seem to provide a valuable foundation well worth utilizing.

To date any success of experiments in musical therapy has been due to scientific knowledge of its proper application. The blame for failure of experiments and the skepticism of the medical profession often can be traced directly to the ignorance and lack of preparation of the musicians involved. Let's quit talking and learn more! Many educators argue that training courses cannot be established until more experiments are completed, but unless operators are trained, how can experiments be successfully made?

Not all of us may be qualified or inclined to study psychiatry and the treatment of war neuroses, but we can aid the movement. One way is by helping secure money for equipment to carry on experiments. Musical instruments, records, phonographs, amplifiers, earphones, sheet music, etc., are needed in most hospitals. No matter how much has already been donated or collected, there is usually need for more.

But the greatest need of the battle-scarred war casualties who are being returned to civilian life in varying CONTINUED ON PAGE FIFTY-ONE

¹ Children First—Music Second is the title of an article by Helen L. Schwin in Music Educators Journal, February-March 1945.

² While the treatment of psychiatric cases seems to offer the richest field in musical therapy, many other diseases, we are told, can be similarly benefited, such as certain heart aliments, tuberculosis, orthopedies, nervous indirection, paralysis, as well as insomnia, pain, and any other symptoms due to emotional conflicts.

A Practical Classroom Use for "Used" Concert Programs

Describing a Salvage Project in Music Appreciation

CAROLYN NUNN

Many people regard a printed musical program—the little sheets handed out by the usher—as about a total loss when the concert or recital is ended, except as a souvenir, perhaps to serve as proof that one attended the event. And, as a matter of fact, printed programs are sometimes a barrier to the enjoyment of the music performed. A feeling of inferiority caused by reading the printed program has stood between many a person and a joyous emotional experience. Instead of being free just to listen and enjoy, the frustrated reader gets into the wrong frame of mind before the concert begins.

There seldom seems to be much printed on the recital program—but there is always so much music in the performance! A feeling develops, perhaps, that music is only for the highbrow who understands how the musician got from the Rondo, way at the top of the page, down to "The Gopak." Only if and when the listener can get the music and numbers on the program to come out even does he feel that he can justify the time he has

spent in musical society.

In the classroom we can take care of all this very easily. A handful of programs can furnish adequate food for even the most insatiable intellectually curious. Studying programs for upper-grade music appreciation lessons stimulates as wide an interest for outside reading as do the social studies. A whole shelf of books on history and appreciation of music will be used, sooner or later, if a teacher keeps a stack of programs on the reading table.

Program reading as a problem-solving enterprise does away with any mixed feelings while listening to music. Later, program reading and music listening can be combined. Learning to read the program first is simply

putting first things first.

A good way to initiate a program study is to have the pupils look at programs and ask and answer questions about them. The momentum of this lesson will carry on to the discovery of knowledge that may even be a little embarrassing to the teacher. No one can know all there is to know about music, but the modern youngster has a better running start on the way to learning all of something than the old formal ways of presenting subject matter permitted.

The programs passed out to the class will probably represent a miscellaneous collection with hardly any duplicates, as most of us get only one program when we attend a musical event. [Note: Some teachers and students have made a practice of gathering up programs left

on the seats or on the floor after a concert or recital.] Different as they may be there will be some striking similarities in the programs. These similarities are the first facts that need to be known in order to use programs satisfactorily.

Questions ranging from the reasons why printed programs are used, to the pronunciation of the names of composers and titles of foreign compositions will be thrown out at once. An eighth-grade boy asked me six questions, one after another, the first time his class examined programs. He had posed as a non-music lover. In fact, he was quite the avowed music hater! Intellectual curiosity got the best of him when we commenced to study printed programs.

There will be certain specific information that the teacher will have planned must come out of the discussion. If these leading points do not show up via the questions asked by the pupils, the teacher should get in

a question or two himself.



Most programs by instrumentalists of any note start with a concerto. It is well to write that word on the board, followed with its phonetic representation, *cone-chair-toe*. Such a pronunciation needs explaining. Its Italian origin accounts for the odd way in which the letter C is sounded.

A concerto, we may explain, is a musical piece composed of three movements. These movements are ordinarily listed in the printed program in italics, or some other distinguishing type, under the name of the work. Then, we note that when listening to the performance of the concerto there is a slight pause between these movements or divisions. No formal break should occur, therefore applause is out of place between the sections. Ordinarily it is quite easy to tell when a new part starts because there is a distinct change in the character of the music.

Perhaps a question will give opportunity to point out that, usually, the divisions in a concerto are designated by descriptive names, such as a minuet, a scherzo (again some phonetic representations are needed), and a lento may constitute the parts of the concerto. Here a convenient recording may be put on the machine to illustrate. Listen for the stately measures to which the gentlemen and ladies of the eighteenth century glided to the

minuet. The scherzo will be gay and lively—much gayer than a modern jitterbug fan would care for. The lento

will seem sad, perhaps richly mournful.

Without seeing the performer at all, the pupils learn that it isn't a flourish, or a bow to the audience, that tells the listener when the end of a concerto section has come, but the change in the music. With records and books of music appreciation as plentiful and accessible as they are today, it is perfectly possible for the pupils to become acquainted with the music—to learn what to expect from the information supplied by the printed program.

On upper-grade levels, particularly, music appreciation lessons should give pupils tools for independent study along the same line, through use of printed programs gathered from various sources. Interest was generated in the introductory lesson. For the second lesson I had a twofold purpose. One was to select several pertinent facts I wanted the class to absorb. The other was to use these particular facts as guides in how to use other sources of information, rather than asking the teacher.

4

For the second lesson, I printed a program on the blackboard and selected records from our school library that demonstrated four facts or principles I wished to emphasize. Two of these facts or principles may be derived from experience and observation. The other two

may be gained by research.

My blackboard program included Ave Maria by Bach. On the program it was listed Bach-Gounod. Gounod, it was explained, a great composer also, is the arranger and his name must appear on the program when his arrangement is played. This piece of information would be difficult for an eighth-grade youngster to locate. Especially would this be true of a modern arranger, such as Eddy Brown, whose name must always appear on a program when his violin arrangement of Tschaikowski's Song Without Words is played.

Since we had quite a collection of Kreisler and Patti records I "presented" those two artists. Their numbers were arranged so that grouping in programs could be pointed out. Of course the principal soloist started the program with a concerto. The rest of the program comprised alternate groups of vocal and instrumental numbers, ending with the principal soloist's group.

Each item was checked and evaluated by the class. Then two points were brought out in a directed discussion that led to the use of source material.

One of the numbers, "Meditation" from *Thais* by Massenet, led us to source material, and served a twofold purpose. First we found out how to use our source books as pronouncing guides; next we used our source material to learn the story of *Thais* and the relation of the "Meditation" to the story.

Biographical material of the composer, of course, could also have been presented. But that is a point I want to make in favor of program study as a basis for music appreciation. Programs are live material. Every possible fact cannot be presented at one time. Biography can be a fresh starting point for another directed lesson.

HERE is an interesting approach to the extension of pupils' knowledge of concert material and for inducing active participation in music appreciation, or "musical growth," classes and projects. The plan has the flavor of an original application, and is capable of wide variation and development. The author chose as the title for her article "Printed Programs Are No Barrier." Because the editors feared many readers have not realized that printed programs can be, and often are, a menace rather than an aid to musical enjoyment on the part of the layman or member of the general student body, another—though more trite—title was selected as a better presentation of the full significance of the author's scheme for salvaging printed concert and recital programs and using them in the classroom. But the suggested new title was ruled out because a member of the Editorial Board felt that too many readers would skip an article with the word "appreciation" in big type in the top line. And so his suggestion for a substitute title is used, with Miss Nunn's permission—and with the insertion of a subcaption which, confidentially, turned out to be the discarded substitute title. So now the reader has all three titles suggested for the article—also an insight into editorial vicissitudes behind the scenes and, more than all, another good article.

In the case of the second lesson, which I am sketchily describing, our blackboard program was listened to after we had covered the informational points outlined above. All of us were satisfied with the way the program numbers fitted together.

Typing the Standard Music Broadcast program for the week, or similar available radio programs* or printing the program on the board if the space can be spared, keeps program reading fresh in the pupils' minds. Some of the pupils will offer to do this task for you if they

are given a hint.

Independent study will continue, with occasional directed lessons to make the material in the music reading corner accessible to the students. In this reading corner music source books, programs supplied by both the teacher and pupil, pictorial material, old Standard Broadcast guides and scrapbrooks of all kinds of music information may be attractively arranged.

Some pupils will enjoy using the school records for creating and listening to programs of their own making. A record index may be profitably included in the music reading corner for their convenience. This procedure is better than allowing pupils to handle the records in their exploring.

Indeed, is it not a far cry from feeling that printed programs can only be understood by the highbrow to pupil creation of such programs? But try this plan! You will find that foreign looking titles and unfamiliar terms are just the invitation to add something else to one's store of knowledge at the earliest opportunity. Knowing how to get the information is all that is needed to prepare the listener to enjoy what he hears. And getting the information proves an enjoyable experience in itself.

I've seen pupils get on such familiar terms with printed programs as to feel free to make a note or two on them to help them share their experience more fully the next day!

^{*} List of available programs-CBS, NBC, Mutual.

Let's Have More String Teachers

The Solution of the School Orchestra Dilemma

PAUL REISMAN

THE FUTURE of our orchestras depends upon the creation of a teaching personnel able to train a generation of string players significant not only in numbers but also in quality. In spite of the complaints heard as to the sad situation of our school orchestras, it has been proved again and again that wherever a capable string teacher has made serious efforts, in due time he has developed a flourishing orchestra.

The many laments that it is difficult to teach the strings prove only the inability of the teachers to meet the specific problems encountered in this field. The ease or difficulty of mastering or teaching an instrument is chiefly a personal matter. For instance, it is easy for Heifetz to play the violin, but he might experience some difficulty with, let us say, the trombone. Likewise, the one who knows a string instrument thoroughly and knows how to teach it, finds it easy to train a string orchestra, but possibly difficult to train a band. Therefore, for once and for all, away with the false notion that strings are difficult to teach! Instead, let's find out how to do it!

It would be well within the means of our colleges and universities to produce a legion of capable teachers of string instruments, the lack of which at present should be noted by these institutions. Their graduates, seeking to become teachers of string instruments, should be well prepared for this work, and should also know how to meet specific problems in this field.

The various situations to be met by the young teacher in this field may be classified as follows:

- (1) He directs the school band and orchestra, with or without additional classwork.
- (2) He directs the orchestra with additional class load.
- (3) He teaches string instruments and ensembles, and directs the orchestra.
 - (4) He teaches privately.

It is evident that in the first two situations not much time remains in which to offer a thorough training for string students. However, if students have an opportunity to study an instrument outside the school, the orchestra program may prosper, depending upon the personal skill of the director. In this case one may assume that the school orchestra is designed *primarily* for the exercising of certain skills already possessed by its members.

The real task of developing authentic string players rests upon teachers coming into the third and fourth categories of the above-mentioned situations. Still, few of the higher institutions offer the type of training that would well qualify the young teacher for these important tasks. Outside of "applied music" and the customary "instrumental method" courses, he must get his training by experimenting more or less on his own—or even worse, at his pupils' expense—after his school years are over.

The chief shortcomings of the present teacher-training system in this field are as follows:

- (1) Lack of observation in string teaching methods.
- (2) Lack of apprentice teaching.
- (3) Lack of experiences on the level of public school instruction.
- (4) Altogether too brief and generalized survey of instrumental teaching methods.



To improve this situation the following program should be helpful:

- (1) "Open studio." Private lessons should be made semi-private, at least part of the time. Student teachers should observe how others are taught. Through private lessons only, one student does not have the benefit of observing a method used with another student; hence, he might draw the conclusion that all students should be taught in the same way. Regular class meetings where students play for one another and are constructively criticized are also helpful.
- (2) Colleges and universities should further the cause of elementary teaching by maintaining a preparatory department for the benefit of public school students. Advanced students should be used in this project as apprentice teachers, with their work strictly supervised by the best available teaching personnel. In collaboration with the local public school, student teachers should be sent there for observation and assistance in teaching. It is most important, however, that all possible aid should be given to the student teacher in these first experiences; otherwise, the whole project may be without merit.

Apprentice teaching is so important that more of it should be required under the guidance of an expert. Once the young teacher is out in his first position he is on his own, and seldom is he in a position to receive aid in his teaching. It is peculiar that while several years of clinical experience are required from medical students before they enter private practice, many music teachers

begin teaching with practically no previous experience. Would not the mortality rate among patients of an inexperienced physician be similarly as high as that seen in beginners' string classes?

As to string classes, the better musicians would not sneer at them if many examples of *good* string teaching classes could have been demonstrated to them. Great results may be achieved through good class teaching, while the effects are disastrous if the work is poorly done. Colleges and universities should sponsor elementary string classes, in which teaching methods and materials could be tried, and perhaps improved. Student teachers should assist in these classes.

(3) Experiences should be given to the student teacher on the same level in which he will work when he enters the profession. At present, attention is focused on advanced teaching, with the result that a pitifully small number of string players reach even an intermediate stage. What is really needed is a thorough and analytical approach to the basic problems of string playing. For the future teacher, useful as it may be in general, the study of difficult concertos and show pieces is far less important than a thorough knowledge of such basic problems as the legato, the mastery of various kinds of bowings, shifting, vibrato, and above all, a correct tone production, free from faults both of an acoustical or physiological nature.

(4) A clearer picture should be given of teaching methods and materials. The traditional score of educational violin literature is better suited to conditions which prevailed in the last century than to those of the present time. It serves the purpose of a small number of the students, rather than the majority. The typical music student of today does not practice from two to four hours a day as did students a generation or two ago. Considering the little time spent in practice, teaching materials should be carefully selected to give the most effective results. Ensemble and orchestra experiences, having been offered more generously at present than in the past, give a fair substitute for much of the traditional teaching material. It has been the experience of the writer that the typical public school string player has a poor tone because of faults in his bowing. He can read melodious passages, but gets puzzled when it comes to unusual melodic progressions because his sense for tonalities is not developed. His intonation is not sensitive, and he usually plays the third and seventh degrees in a major key too low, and then seemingly tries to compensate by playing the first and fourth degrees too high. The fault in intonation is often aggravated by a poor left-hand position. Rhythmically, he is not independent enough and prefers to imitate rhythmic patterns rather than to think them out for himself.

To treat these shortcomings, the teacher of the strings should strive at all times for:

- (1) A correct position. (a) Proper position of the instrument. (b) Correct grip on the bow; freedom of motion, and a sensible division of the bow.
- (2) Good tone quality. (a) Well-equipped instrument: bridge properly fitted; nut (saddle) not too high, especially when steel strings are used; bow well-haired, cleanly kept and rosined; strings occasionally cleaned with alcohol. (b) Tone free from noises and scratches; bow drawn at a right angle with the strings; bow is not pressed too much (scratches) or too little (overtones,

THE DEARTH of school orchestras—in fact the dearth of interest in school orchestras, at least in some areas—is usually attributed to the fact that there is a dearth of string players. Mr. Reisman says that the real cause is the dearth of teachers who know how and like to teach children to play the fiddle. And this seems to be another problem that is laid at the doorstep of teacher-training institutions! Thoughtful readers, however, especially those directly concerned with instrumental music instruction in the schools, will probably agree that the responsibility for doing something about the various dearths cannot be placed solely on the coming generations of music teachers. Something can and should be done now. Suggestions in this article and in others of the series should help point the way to more and better string teaching now.

whistling, thin tone); contact point of strings and bow well selected (on the center between the bridge and the end of the fingerboard for "mezzo-forte" and normal bow speed; near the bridge for long sustained notes and in "forte"; toward the fingerboard for greater bow speed and in "piano"); sensible division of the bow by correlating the bow length with note values.

(3) Good intonation. (a) Concentration on the part of the student for correct intonation; a listening attitude and urge to correct every note which is not faultless; (slant finger backward for a slightly lower pitch, and set it more vertically for a slight raise). (b) True strings that give perfect fifths; a good left-hand position.

(4) A sense of tonality. A sense to play the right notes in a certain key. The student should have a capacity to feel that an F-sharp does not fit C Major and that a B should be flatted in F Major. (To develop this sense, the student should play scales, broken chords and sequences in connection with pieces either in solo or ensemble; it is a shortcut to make the student conscious of the key and to play the corresponding scale immediately preceding the piece. Methods should be used which combine pieces with scales, broken chords, and tonal sequences.) The student should be conscious that there are two semitones (half-steps) in a key (3-4 and 7-8 in Major; 2-3 and 7-8 (or 6-5) in the melodic Minor) and that there is an augmented fourth between the 4th-7th notes of the key, which often causes trouble.

(5) Good rhythm. A definite attitude on the part of the student in keeping time and in knowing how to solve a rhythmic problem. (It is a good method to have students tap with a pencil the typical rhythmic figures of the music that they study.)

The literature of instrumental methods is altogether too small. It is fully sufficient for the general instrumentalist, but far too narrow for the specialist. This literature should be supplemented with demonstrations and lectures for student teachers.

University professors might well consider the possibility of giving their advanced students an opportunity actually to teach some talented young students. An example of this type of experience might be cited in Jeno Hubay, teacher of many eminent artists and players, in whose studio the writer has seen a picture of Henry Vieuxtemps teaching a child eight years of age. It is not disgraceful for "artist teachers" to look into the problems of elementary teaching; and while doing this, they might do a great service in raising teaching standards, and in promoting the development of the entire string movement.

An Orchestral Gem!

ROMANZA APPASSIONATA

By CÉCILE CHAMINADE Arranged by ADOLF SCHMID

Reproduced below is the first page of the Conductor's Score of this Melodic and Appealing Number. Probably the last of Mme. Chaminade's Works to be published, it is marked with intrinsic beauties richly emphasized in this arrangement. A complete copy of the Conductor's Score may be ordered "On Approval" for examination purposes.







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How to Practice Efficiently

Common-Sense Suggestions for Both Teacher and Pupil

RICHARD C. VON ENDE

THE YOUNG MUSICIAN knows little about his learning processes, and rarely knows how to practice efficiently. This is particularly true of the beginning instrumentalist who is learning under the class instruction system, where a minimum of individual attention may be given to helping him to achieve efficient practice periods.

Believing a considerable number of the students under his supervision to be intelligent enough to profit therefrom, the writer prepared and issued to the students a few ideas for improving the efficiency of their practice of music. It was recommended that these be kept with the music to be practiced, and that they be re-read from time to time to make sure that they were being observed.

The suggestions are in no way represented as being profound, or offering "new thought" in the psychology of learning. They are simple statements, understandable by the young musician, which, if followed, will help establish good and efficient music practice habits, and will assist the novice in avoiding some common pitfalls.

The eighteen suggestions, originally issued in mimeographed form, are presented here in the hope that others may find them useful.

- (1) Set a regular daily practice time, and stick to it.
- (2) Two twenty-minute practice periods will produce more efficient results for the beginner than one continuous forty-minute period.
- (3) Find a place to practice where you will not bother, or be bothered by, others.
- (4) Plan your practice period. Know just what you are going to work on, and budget your practice time accordingly.
- (5) Tune up. String players particularly should always tune carefully at the beginning of each practice session. The novice who has not yet learned to tune by the sounds of the perfect intervals (example, the D string tuned to the A on the violin), should match each string with the corresponding note of the piano, or get the right pitch of each string from a "tuner"—an inexpensive little blowing device.
- (6) Work at fullest powers of concentration while practicing. Do not permit the mind to take vacations during the period.
- (7) Devote a part of the practice period, preferably the first part, to sustained tones, listening carefully to tone quality.
 - (8) One thing at a time. Remember that the mind can

only do one thing at a time consciously. We can learn to do many things simultaneously—as witness the activities of the organist—but these multiple activities must have become automatic functions, through many repetitions. To put this axiom to use: If a certain note pattern presents difficulty, break it down to its several factors; examine the rhythm, play the rhythm only, either by tapping it, or by playing it on a monotone; next, when the rhythm pattern is securely fixed in mind, master the tonal pattern; then put the two together.

- (9) Always examine the key and time signatures, and the tempo and dynamics indications, before starting to practice any exercise or composition.
- (10) Mind ahead of muscle. The eyes and the mind should always be well ahead of the muscles. Read ahead of where you are playing or singing. This produces not only better sight reading, but better music.
- (11) It is more efficient to isolate small difficult parts and practice them independently, than to go over a large section many times in order to iron out a difficult part of perhaps one or two measures.
- (12) Repeat. We are practicing to develop techniques, mental and muscular skills. These come only with many repetitions. But be sure what you repeat is correct in every aspect.
- (13) Review. To have played an exercise or composition correctly yesterday or last week does not mean that we have exhausted it of all practice value. The runner does not quit practicing his mile-a-day just because he made it yesterday without falling down. He, and we, are developing skills, training muscles.
- (14) Learn to count. If your counting is weak, practice counting alone, or with the radio or phonograph. It must become an automatic function.
- (15) Respect time values. Know how many counts each note or rest should receive, and see that it gets just that. Be as accurate with rests as with notes. They are a special hazard for the amateur.
- (16) Memorize. Exercise the memory. It is like a muscle and will respond to training. Devote a part of every practice session to memory work.
- (17) Remember that "Practice Makes Perfect" is not in itself a true axiom. "Intelligent, correct, and well-guided practice makes perfect."
- (18) Don't be easily discouraged. Every performer will find days when he seems to be making no progress, when the result does not seem worth the effort. Keep practicing, fix your mind on the goal, and you will work your way out.

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Advanced Degrees in Music

A Subject of
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Dicussed from the Home
Viewpoint of a
Veteran in Graduate Work

It is only within the last two or three decades that music has begun to gain recognition and companionship with the older graduate disciplines, but the expansion within this period has been phenomenal. It is time, therefore, that some appraisal be made of this new movement. In order to be concrete I shall make bold to cast a tentative appraisal in terms of the development in a single typical institution, the State University of Iowa, on the basis of my first-hand observations as Dean of the Graduate College. Comparisons can hardly be made by those who are acquainted with parallel developments in other universities.

The first impetus to the recognition of graduate work in music in our institution came through the establishment of the Child Welfare Research Station, the mother institution of its kind, devoted to scientific study of the normal child. One of the seven areas approved by the Legislature in the charter of the Station was the study of fine arts in the training of children.

About this time the demand for instruction in music was fully recognized by the public schools, in the face of absence of adequately prepared teachers. This brought a challenge to the University for the advanced training of teachers of music, and led to organization of the School of Fine Arts. This, in turn, led to an expanding building program which resulted in specialized music halls in which provision was made for research in advanced workshops, libraries, collections, superior facilities for performance, and the developing art center.

The movement was most significantly enhanced through recognition by the Graduate Faculty, in 1929, of masters' theses and doctoral dissertations in the field of creative music. Creative work was placed on a par with traditional research, and theses or dissertations may take any form of achievement that can be evaluated as evidence of creative scholarship or exhibition of artistic skill, such as musical compositions in larger form with performance. This was a door that gave an opening to new aspirations, responsibilities, and the joy of exploration in the graduate field.

The crowning feature in this groundwork for the recognition of music in the Graduate College was the faculty's provision for the breaking down of departmental barriers and the broadening of training through the coöperation of related departments in this new field for research. To illustrate, in music it provided that the candidate for the doctorate shall take his acoustics under a physicist, his psychology under a psychologist, his

CARL E. SEASHORE

education under an educationist, his anatomy under an anatomist—in addition to the basic courses in composition, history of music, the development of musical skills, and the research or creative work leading to a thesis or a dissertation. This not only gave music a graduate academic status but enlarged the research interests in these various departments for the sharing of approaches to the science of music. For example, the departments of physics, anatomy, psychology, and child welfare have for more than twenty years given highly specialized courses for advanced students in music and speech.

Tied up with this movement was another principle which made the department of music responsible for the extension of its program from what might be called the traditional pure art, recognizing the growing range of applications and services of music, and especially the combining of music with the other fine arts in the School of Fine Arts under a common administrative director. This entire development has been determined mainly by the character of our constituency and the educational responsibilities of a state institution.

Our first and large constituency is for the integration of music with other learned subjects as a part of a liberal education, at all levels from the pre-school through the graduate school.

A second constituency is that of teachers of music in the public schools. This is evident in the face of the oncoming requirement of a master's degree for such teachers.

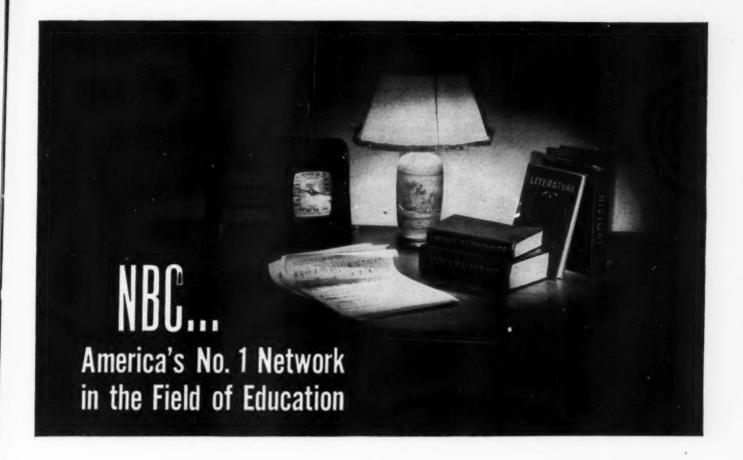
A third constituency is that of teachers or professors of music in higher institutions of learning requiring a doctor's degree, including not only the standard colleges and the graduate schools but also a variety of specialized institutions at or above the college level.

A fourth constituency is that of the processional private teacher, not only the traditional "music teacher" but a wide range of technicians in the radio studio, music and art organizations in the industries, social services, local art organizations such as community orchestras, and the development of civic art centers.

A fifth constituency is that of the professional artist in music. Our musical stars in the past have been "discovered" and frequently self-educated, but the musically talented are now moving within the learned horizons with unlimited artistic and scientific facilities at their command. In short, provision is made on a broad academic basis for the education of composers, conductors, and artists on the stage.

Finally, there is the encouragement of training of specialists in the scientific laboratory or studio, in anthropological field work, and in scientific and philosophical aesthetics.

Among the fields of concentration for research and creative work in music we may recognize musical com-



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UNITED STATES FOLK-SONG SERIES-NO. 6

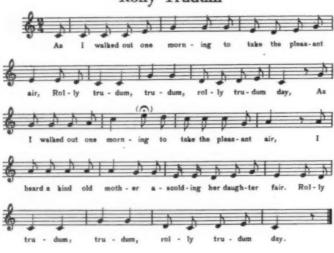
'N PLAYING "Hog Drovers," the players form a ring and march around a boy and a girl seated in the center. To stanzas 1 and 3, sung by the group, the boy in the center replies as in stanzas 2 and 4. The boy named in stanza 4 chooses a girl who goes to the center of the circle to take the place of the girl already seated. The latter becomes the boy's partner to go round the circle and "help sing."

The version of "Hog Drovers" given here was recorded from the singing of Mrs. Ina Jones, Mrs. Nellie Prewitt, and Mrs. Vivian Skinner, near Burnsville, Miss., and has been transcribed by Charles Seeger from a record in the Archive of American Folk Song. For other versions and ways of playing, see The American Play-Party Song, by B. A. Botkin, Lincoln, Nebraska, 1937, pp. 205-208. In Oklahoma, as in the Irish original, the point of the game is that certain occupations, such as cowboys and oil drillers, are rejected, to the jeering of the group; while others—gold miners and school teachers-are accepted.

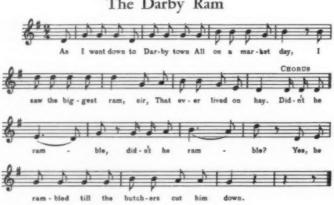
"Rolly Trudum" and "The Derby Ram" are two jocose songs—the second a tall tale in verse—transcribed by Charles Seeger from recordings of Mrs. Emma Dusenbury, a remarkable folk singer of Mena, Arkansas. "Rolly Trudum" is sometimes "Lolly Trudum" (or "Toodum"); and "The Derby Ram" or "The Ram of Derby" (Darby) is known to Mrs. Dusenbury as "The Big Sheep." Her original refrain for "Rolly Trudum," "Roldy trudum, tru-rolly, Trudi rolldy day," has been simplified here.



Rolly Trudum



The Darby Ram



EXTRA STANZAS

Hog Drovers

- (2) I have but one daughter and she sits by my side, And none of you hog drovers can have her for a bride, And you can't have lodging here, oh, here, And you can't have lodging here.
- (3) Care nothing for your daughter, much less for yourself, We'll travel down South and seek better wealth,* And we don't want lodging here, oh, here, And we don't want lodging here.
- (4) I have but one daughter that sits by my side, And Mr. —— can get her for a bride By bringing me a prettier one here, oh, here, By bringing me a prettier one here.
- * Variant: I'll travel down south and better myself.

Rolly Trudum

- (2) "Oh, hush your silly prattle, oh, hush your silly tongue." Rolly trudum, trudum, rolly trudum day.

 "Oh, hush your silly prattle, oh, hush your silly tongue,
 You know you can't get married, you know you are too

- You know you can't get married, you know you are too young."
 Rolly trudum, trudum, rolly trudum day.
 "Oh, pity my condition, just as you would your own, For fourteen long years I've lived all alone."
 "Supposin' I was willin', oh, where'd you get your man?"
 "Why, Lord sakes, Mammy, I would marry handsome Sam."
 "Supposin' he would slight you just as you did before."
 "Why, Lord sakes, Mammy, I could marry forty more."
 "Oh, now she is married, it's well for to be.
 Six married daughters, and I believe I'll marry too."
 "Why, Lord sakes, Mammy, it's who would marry you?"
 "There's lawyers and doctors and many for to agree."
 "Now I am married, it's well for to be.
 Ha! ha! jolly girls, the fit is off of me."

 CONTINUED ON PAGE FIFTY-ONE

CONTINUED ON PAGE FIFTY-ONE

[EDITORIAL NOTE: The United States Folk-Song series is presented by the MENC Committee on Folk Music as a continuation of the program initiated by the 1940-1942 Committee, to acquaint music educators and their pupils with authentic examples of the great wealth of our country's folk songs. The first five installments of the series were published in the JOURNAL issues of January, February-March, April, September-October, 1944, and January, 1945. The Committee and the Editorial Board are grateful to B. A Botkin, Assistant in Charge of the Archive of American Folk Song of the Library of Congress, and to Charles Seeger, Chief of the Music Division of the Pan American Union, who serve the Committee as technical experts in the selection and editing of the songs and in the preparation of the comments which are so important as "background" information for teachers and students.]



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Recent Publications

WHEN A BOOK bears the word "Harvard" in its title, the name Apel as its author, and the Harvard University
Press as its publisher, one may expect something good.
t are we to say, then, if it shows on the one hand full evidence of the qualities one expects, but exhibits on the other gratuitous intrusions of naïve personal opinion, gross omisgratuitous intrusions of naive personal opinion, gross omissions and flat statements contrary to fact—and appalling misprints? A veritable Jekyll and Hyde of a volume, it is almost impossible to view it as one whole. Every page displays the accurate and extensive knowledge of the history of European music for which the author is well known. The most able collaborators contributed in fields beyond those of the author's competence. Do you want to have in a nutshell the essential up-to-date information upon Blasquinte, English Violet, Birdsong, The Boston? Do you want to know the meaning of Ravvivando, Gamelan, Caballeta? Or do you want in a hurry to locate an item in a source before 1450 or in a Denkmäler series? Here is your book! Together, let us say, with the latest edition of Baker's Biographical Dictionary of Musicians, you have in two handy volumes the maximum coverage and the best in

two handy volumes the maximum coverage and the best in English to be hoped for in the small, private musician's library. But sooner or later you will run into statements that "After 1750, the development of music offers little interest from the rhythmic point of view until Brahms," "... the melodies of Romantic music are frequently of inferior quality (Bruckner being a noteworthy exception)," "... the mandolin has ten strings, the banjo six," etc. Then, you look up Greek Music and find an otherwise excellent article omits all reference to rhythm as an integral element in the complete system. The excellent article on Notation, scarcely touching upon Hebrew and Byzantine, completely ignores non-European notations. and Byzantine, completely ignores non-European notations. Many Americans, for the first time becoming conscious of the importance of folk music upon their continent, will look up the definition of Folk Music. They will not find such an entry, the definition of Folk Music. They will not find such an entry, but one on Folk Song begins: "Folk song may be defined as the musical repertory and tradition of communities as opposed to art music which is the artistic expression of musically trained individuals. It develops anonymously, usually among the "lower classes," together with artless poems. . . ." It would be hard to pack into as few words a greater number of fallacious or controversial implications which the unwarry might accept as definition of accepted terms and description of recognized fact: first, that all folk music is folk song; second, that folk music is not art nor artistic expression of individuals; third, that its making and performance do not require musical training when well done; fourth, that outstanding folk musicians, known by name, are not common. These idols of the studio and concert hall, together with the derogatory allusion to "lower classes" and artless poems, are already widely enough spread by teachers of "music appreciation." One looks to Harvard for better things. The rest of the article contains much good sense, but quotes as American a song obviously European in character and certainly not well known in nor typical of Anglo-American tradition.

Early in his perusal of the Dictionary, the music educator

will undoubtedly look up the entry on Music Education. What would one expect? Surely first, I take it, a description of the process; its nature as a dual undertaking, part music and part education; its various aspects, vocational or professional, avocational or amateur; the place it has occupied in the great educational systems of the world—China, Japan, India, Arabia, Greece, Europe and America; its use in connection with both Greece, Europe and America; its use in connection with both oral and written music traditions, etc. Here the Dictionary might stop. For after all its function is definition, description of fact, and example. The encyclopaedia might go on with critical evaluation of potentialities, trends, favorable and disturbing factors, history, relations with other cultural functions. But there is no article on Music Education in the Harvard Dictionary—only one on Music Education in the United States. And this is not so much concerned with factual data as with critical dicta, frankly hostile toward music education in the schools, more balanced towards that in the higher institutions. Interestingly enough, it ignores pre-school experiments and university post-graduate research. One cannot help feeling that this article belongs in a journal of opinion rather than in a dictionary. Music educators will, I hope, weigh closely the adverse criticism they receive here. It is typical of the view held in many "elite" circles. But it is also to be hoped that they will vigorously defend themselves and their profession. For there is much to be said in defense of present practice and trends in school music which seems not to be known at Harvard.

—Charles Seeger oral and written music traditions, etc. Here the Dictionary -Charles Seeger known at Harvard.

The Understanding of Music, by Max Schoen. [New York: Harper & Brothers, 1945. 184 pp. and Index. \$2.00.]

It is fortunate that among the millions who love and appreciate musical art there are a few who devote special and studious attention to formulating a philosophy of musical aesthetic. Among these few Max Schoen has won a leading position. His book is without doubt destined to be of first importance. In disarmingly simple language it discusses the field of aesthetic in general and musical aesthetic in particular and formulates a working philosophy of the latter. The professional musician and likewise the amateur, the teacher and general student of culture will be richly rewarded by a study of these fascinating pages. The following is a sample chosen at random: "The listener can receive only in proportion to what he can give. The only thing to which he is entitled is that the training given him in the course of his education for musical experience shall enable him to receive what is rightfully his by developing his receptive powers. To try to do more than that is to lead him astray."

—Edward B. Birge It is fortunate that among the millions who love and appre-

On Wings of Song, by Hood-Gildersleeve-Leavitt. [Boston: Ginn and Company, 1945. 192 pp. \$1.20.]

This new songbook of The World of Music series, designed

This new songbook of The World of Music series, designed for one-room rural schools, provides the means for bringing greater success in music to the child and to the teacher. The song material is simple and of the finest quality. Children will delight in the beautiful illustrations, the game songs, the chording opportunities, the chance for action with melody and percussion instruments, and the singing of songs with descants. One of the strongest features of the book is the logical and clear presentation of the music reading program. Reading should be fun for children using this book.

"On Wings of Song" can make the music lesson easier to teach. The natural organization of the material brings to the music period more music and less teaching. The busy teacher, without the time or experience to work out a course of study in music, will make good use of the three-year program excellently organized by the authors. The three-year program excellently organized by the authors. The three-year program is practical and easy to follow. A good number of songs have been provided for the special days in each year. The songs in each unit follow the seasons. While this text was written for the one-room rural school, it can be used very effectively in the two- or three-room school. The larger school system that does not use The World of Music as its basic music course may be interested in "On Wings of Song" as a supplemental songbook. 118 of the 208 songs in the book are taken from the graded music books of The World of Music. None of the songs in the book are repeated from "Singing Days," which is the alternate one-book course of this series.

Ginn and Company have long been recognized for the high quality of their publications, and in the opinion of the reviewer.

Ginn and Company have long been recognized for the high quality of their publications, and in the opinion of the reviewer, this text for the rural school is an outstanding contribution to school music of the year. Fun through music for children and teacher, and a pedagogically sound three-year program of music teaching for the one-room rural school are made possible by this newest text. The book deserves careful examination by all music educators.

—William R. Sur

An Introduction to Chamber Music for Listeners, by Lillian L. Baldwin [Privately printed, for sale at Severance Hall, 11001 Euclid Avenue, Cleveland 5, Ohio. 77 pp. \$1.00, or \$1.10 prepaid mail.]

A delightful and much needed publication. for ambitious individuals or groups in high schools or for home study by teachers or capable students. Such is the new con-tribution which has recently been made by Lillian L. Baldwin, tribution which has recently been made by Lillian L. Baldwin, supervisor of music appreciation in the public schools of Cleveland, Ohio. It is warmly endorsed by Russell V. Morgan, director of music in Cleveland, who holds that "chamber music is the field in which the next step is to be taken in the development of a great listening public in America." Miss Baldwin also hopes that such study will increase orchestra enrollment by stimulating greater interest in strings.

enrollment by stimulating greater interest in strings.

Miss Baldwin has selected, for her delightful annotations on a first repertory of chamber music, nineteen outstanding works—two by Mozart, three by Beethoven, two by Schubert, and one each by Boccherini, Haydn, Mendelssohn, Schumann, Brahms, Grieg, Tchaikovski, Smetana, Dvorak, Franck, Debussy, and Huguenin. These embrace eleven string quartets; three trios—violin, cello, piano (Schubert); violin, horn, piano (Brahms); two quintets—piano (Schubert); violin additional cello (Schubert); one octet (Mendelssohn); and two violin and piano sonatas (Grieg and Franck).

We are urged on throughout all the pages of comments in

sonatas (Grieg and Franck).

We are urged on throughout all the pages of comments in which dozens of musical excerpts—ranging from motives to examples of full scores—are mingled with pungent and piquant words of clarifying interpretation. Consider these typical examples of how Miss Baldwin leads us into greater and greater appreciation: "Boccherini's slow movements have been compared to the music of angels. Whoever made the comparison could not have been thinking of herald angels, but of the

[&]quot;Harvard Dictionary of Music, by Willi Apel. [Cambridge, Mass.: Harvard University Press, 1944. 824 pp. \$6.00.]

FAVORITE CHORALS

for School Programs

Outstanding selections that have become standard favorites the world over from the catalogs of Robbins Music Corporation, Leo Feist, Inc., and Miller Music Corporation. Hugo Frey, one of America's foremost choral arrangers, has scored them with impeccable taste for young voices. Directors of school and college singing groups will find delightful, easily mastered material for every type of program.

SATB

- ANCHORS AWEIGH
- DEEP PURPLE
-GOD OF BATTLES
-GOD PAINTED A PICTURE
-GOOD NIGHT SWEETHEART
-MY OWN AMERICA
- WHEN I GROW TOO OLD TO DREAM
- ALICE BLUE GOWN
- ... OVER THE RAINBOW
-RIO RITA
- THREE O'CLOCK IN THE MORNING
- WALTZ YOU SAVED FOR ME
- THROUGH THE YEARS
-TIME ON MY HANDS
- WHEN HONEY SINGS AN OLD-TIME SONG

TTBB

-ANCHORS AWEIGH
- CHLO-E
- COMIN' IN ON A WING AND A PRAYER
- MARCHING ALONG TOGETHER
-ROGUE SONG
-DAYBREAK
-I'M AN OLD COWHAND FROM THE RIO GRANDE
-OVER THERE
-RANGERS' SONG
- UNITED NATIONS ON THE MARCH
- DRUMS IN MY HEART
- GREAT DAY
- HAWAIIAN WAR CHANT
- WHIFFENPOOF SONG
- WITHOUT A SONG



SSAA

- DEEP PURPLE
- FAREWELL TO DREAMS
- IF LOVE WERE ALL
-I HEAR AMERICA SINGING
-MY OWN AMERICA
- ... WALTZING IN THE CLOUDS
- WHEN I GROW TOO OLD TO DREAM
- ALICE BLUE GOWN
- ONE DAY WHEN WE WERE YOUNG
- SIBONEY
-SONG OF LOVE
- ... UNITED NATIONS ON THE MARCH
- ENOUGH TO KNOW
-LIFE'S GLORIOUS DAY
- WITHOUT A SONG

SSA

- DEEP PURPLE
- I HEAR AMERICA SINGING
- MOONLIGHT AND ROSES
-MY OWN AMERICA
- ... SWEET AND LOVELY
- .. WHEN I GROW TOO OLD TO DREAM
- ... ALICE BLUE GOWN
- ... A HEART THAT'S FREE
- MY BLUE HEAVEN
-ONE DAY WHEN WE WERE YOUNG
-SONG OF LOVE
- ... WONDERFUL ONE
- CHARMAINE
-DIANE
-SLEEP

TWENTY CENTS A COPY

 sweetly naïve angels of Fra Angelico. This little Andantino might suggest a conversation piece for four such angels, echoing each other's mild remarks."

ing each other's mild remarks."

We hope the questions will lead many of our readers to buy the book, obtain the phonograph records, and thus prepare for hours of happiness and growth by repeating Miss Baldwin's experiences. She tells us: "These notes were literally written to the sound of the music they discuss and only the sound of the music can give them any real meaning for the reader. Themes and analyses have been included for those—and there are many—who enjoy fine workmanship. But technicalities, however clever, are incidental to appreciation, and talk about music should never be allowed to short-circuit the composer's message. It has been truly said that music exists only as we hear it. . . . This total response of mind as well as of the This total response of mind as well emotions is truer appreciation of music." -Peter W. Dykema

Sing for America, by Opal Wheeler. Illustrated by Gustaf enggren. [New York: E. P. Dutton & Co., Inc. 127 pp. \$3,00.1

This is the second of what appears to be a series of books with a "Sing for" title by Opal Wheeler. "Sing for America" follows the same plan as her "Sing for Christmas," wherein she tells in a delightful way the backgrounds and stories of twenty-four of our most loved and most familiar American songs, carefully selected from our American life and folk literature. American songs, c and folk literature.

Not the least of the charm of this book is the delightful art Not the least of the charm of this book is the delightful art contribution by Gustaf Tenggren, literally extending from cover to cover. One hopes that the Wheeler-Tenggren combination will continue for future contributions as good as this one. This book may well be a part of any school library. Indeed, it has a place in any library, child or adult. I can heartily recommend it.

—Delinda Roggensack

METHODS AND STUDIES

Three Point Unison Band Method From Elementary to Intermediate Grades, by Hartley M. Shellans. [New York: Edward B. Marks Music Corp. Teacher's manual, \$1.00; each instrument, 75c.] This band method is based on twenty-six pieces, most of which are harmonized in the piano-conductor score which is inserted in the teacher's manual. The author points out the combination of three important features in one book: (1) Logical, progressive step-by-step method in the old manner, (2) modern, up-to-date approach — "function before technique." Every note in the book is part of a musical composition, and (3) allows each student to proceed at his own normal rate of progress without having to catch up, or slow down, or leave the group for individual work. Thus, with the aid of letters and numbers, the student and teacher may be guided through the playing of parts which fit each of the twenty-six pieces. Every line in each student book fits with one of the pieces—some of the pieces having as many as nine different lines which the player may use with a certain tune, each succeeding part representing a certain degree of advancedifferent lines which the player may use with a certain tune, each succeeding part representing a certain degree of advancement over the earlier ones. The flute, oboe, and bassoon are arranged for instruction in a separate group "since the tone quality of this group of instruments requires the kind of attention which cannot be given in combination with brasses." However, two special books are printed for the French horn so that it may be taught either with the flute, oboe, and bassoon, or with the rest of the woodwind and brass instruments which comprise the normal class grouping.

Photographic fingering charts, with each separate fingering

Photographic fingering charts, with each separate fingering blacked in, are used for all woodwinds. The photographs of players holding the instruments in the teacher's manual give various poses, but fail to show clearly the purpose of each

Although rather full directions for teaching the class are given in the teacher's manual and conductor-score, with only a Bb clarinet book and the manual-piano-score to review, I find myself somewhat handicapped in my effort to visualize the whole method in operation. One is conscious of a desire to observe the author using the method in an average classroom situation. In any event, it is an ingenious attempt to solve the problem of beginning band instruction.—Arthur L. Williams

Universal's Pollow-up Method for the Cornet and Trumpet, by Donald J. Pease, ed. by Milton James. [New York: Universal Music Publishers. \$1.00.] This Intermediate Method follows logically the Elementary Method by the same author and publisher. It sets forth, interestingly and appropriately material that will aid the teacher in emphasizing basic fundamentals of cornet and trumpet playing. Melodic passages are interspersed judiciously with technical exercises and, in the main, the whole method stays in a comfortable range for the player.

—Arthur H. Brandenburg -Arthur H. Brandenburg

The First Thirty Concert Studies for the Violin, by Charles De Berlot, Op. 123, study-version by Harold Berkley. [New York: G. Schirmer, Inc. \$1.25.] In the preface, Mr. Berkley states: "The ability to play technical passage-work with the same expressive quality that would be given to melodic line was, to De Berlot, one of the hallmarks of a true artist." To that end, he has carefully marked the studies and has made many valuable and pertinent suggestions as to how they should be studied. In several of the studies he has indicated where advance-fingering should be employed. An excellent edition of these famous studies.

—John H. Stehn

La Perla Del Sur, by Angel del Busto. [New York: Southern Music Publishing Co. Inc. Latin-American Dances No. 4. Standard band \$2.50; symphonic \$4.50; conductor's condensed score 35c; other parts 20c ea.] Angel del Busto, a contemporary Puerto Rican, has utilized the "danza" as the basis of a languorous, melodious composition whose title means "The Pearl of the South." The melodic and rhythmic structure show evident Spanish influence. The use of a melodic line arranged chiefly as a duet in thirds, with an extremely simple harmonic background, does not result in a particularly effective medium for band performance. The arrangement by the composer is ninety-six measures in length with a D. C. repeating all but he last eighteen measures. Key alternates between F major and D minor.

—George P. Spangler and D minor -George P. Spangler

ORCHESTRA

Pirouette, by Herman Finck, orchestrated by Ken Macomber. [New York: M. Witmark & Sons. Small orchestra \$1.25; full orchestra \$1.75.] A very fine modern arrangement of a past favorite, used extensively by theatre orchestras. It has been capably orchestrated and is well within the playing ability of the average high-school or semiprofessional orchestra, and does not necessarily require a large orchestra to give an effective rendition. My orchestra members were delighted with it. It is particularly adaptable to the strings and woodwinds, but is cross-cued for brass.

—H. W. Arensten

Cupid and Psyche Ballet Overture, by Paul Hindemith. [New York: Associated Music Publishers, Inc. Orchestra score \$3.00; prices of parts on request.] Typical Hindemith music. Well written. Probably very effective. Fairly difficult to play.

—Eugene J. Weigel

VIOLIN CONCERTO

Concerto for violin and orchestra, Op. 26, by Nikolai Lopatnikoff. [New York: Associated Music Publishers, Inc. Violin and piano, \$3.00. Orchestra material available on rental.] Although thematically and structurally reminiscent of the romantic period, there is a modern tang to the harmony and a meatiness to the musical content of this work that merit the attention of the serious student of contemporary works. The movements consist of an allegro, a lyrical andante, and an allegro conbrio which is frankly Russian in character.

—David Mattern -David Mattern

CONCERTO FOR BASSOON

2nd Concerto in Bb Major for Bassoon (small orchestra or piano), by W. A. Mozart. [St. Louis: Jack Spratt Woodwind Shop. \$2.00.] In recent years the second Bb Concerto for bassoon has made its appearance through publisher Henry bassoon has made its appearance through publisher Henry Litolff (1934). Since that time students here at Oberlin have played it and are fond of it. Now it is made available to the general public in the USA through the Jack Spratt Woodwind Shop which has published it with the consent of the Alien Property Custodian. To date I have been unable to determine whether Mozart wrote it for bassoon or for cello. Because of the abundance of tenor clef material, and with no notes below low C, I am inclined to believe it was intended originally for cello. In any case, the concerto is delightful and is worthy overlow study.

—George Waln serious study. -George Waln

PLUTE AND STRINGS

Quartette (C Major), by W. A. Mozart. [Boston: The Cundyettoney Co., Inc. Flute, violin, viola and cello—each arrangement, complete \$1.50.] This is excellent music and has been performed from the European edition for years. We are very glad that the music is now available in the United States, and my only regret is that no score seems to be available. The D and A major quartets for the same combination are also available from this publisher. able from this publisher.

VIOLIN, VIOLONCELLO

Nocturne (Opus 55, No. 2), by Chopin, arr. for violin and piano by Jascha Helfetz. [New York: Carl Fischer, Inc. 80c.] Chopin on the violin, if it appeals to you, has as masterly a setting in this piece as one could ask for. With the exception of a few octave passages, it is technically simple; to get the music from the notes, as Helfetz does, it quite another matter. -D.M

Sonatina in C Major, by W. A. Mozart, transc. by Gregor Piatigorsky. [Philadelphia: Elkan-Vogel Co. Inc. Violoncello and piano, \$1.50.] Good music, well arranged. Moderate -George Hardesty

Divertimento, by J. Haydn, transc. by Gregor Piatigorsky. [Philadelphia: Elkan-Vogel Co. Inc. Violoncello and piano, \$1.25.] Good music, well arranged by our foremost cellist.

ACCORDION TRANSCRIPTIONS

Don't Pence Me In, My Hero, Italian Street Song, and Limehouse Blues are samples of the fitles of accordion transcriptions by various arrangers issued by Remick, Witmark, & Harms, Inc., units of the Music Publishers Holding Corporation, New York. Some thirty or more titles are included in the

FI'PA Wall'ingg choral arrangements

To make the Waring enunciation technique available to choral groups in general we are now incorporating "Tone-Syllables" in the new publications of Fred Waring Choral Arrangements.

The first of these are "I Dream of You" and "Lincoln Song of Old Man Willets." They are available for Male Glee Club, Mixed Chorus and Girls Choir.

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CLARINET AND PIANO

Finale (from Violin Concerto in D Major, Opus 35), by P. Tschalkowsky, arr. for Bb clarinet and piano by Gustave Langenus. [East Northport, N. Y.: The Ensemble Music Press; Carl Pischer, Inc., sole distributors and selling agents. \$1.50.] If one can accustom himself to hearing this famous and familiar music come from the clarinet instead of from the violin for which it was written, and is so indigenous, I presume he will welcome this addition to the clarinet repertory. As long as we are to hear great orchestral symphonics arranged for as we are to hear great orchestral symphonies arranged for, and played by bands, we can expect to hear string classics played by wind instruments. Personally, I do not relish them. Mr. Langenus has made, however, as musicianly a transcription as could be made.

SONG COLLECTIONS

Christmas Carols for Secondary Schools, by Arthur E. Ward and Doris E. Mooney. [New York: Harold Flammer, Inc. 40c.] A compilation of twenty-one choice and traditional hymns and carols. Easy voice range and a variety of arrangements—descants, solo parts, unison, girls' and boys' voices used separately. Accompaniments simple. This is a very worthwhile and useful collection.

—Francis H. Diers

Rounds and Canons, arr. and ed. by Harry Robert Wilson. [Chicago: Hall & McCreary Company. 60c.] An excellent collection of rounds and canons familiar and new. Should answer a great need for developing reading readiness in intermediate grades and secondary levels, as well as furnishing good music for fun. The arrangements are clever.

-Joseph A. Leeder

Pavorite Hymns for Women's Voices, arr. by Edwin M. Steckel. [New York: Harold Flammer, Inc. 50c.] Sixteen well-known hymns arranged for SSA. It would be useful material in any church choir library. Piano or organ accompaniment for most of the numbers. —F.H.D.

Bregman, Vocco & Conn. Inc., New York

Holiday for Strings, arr. by Charles Boutelle. SSA, SATB, TTBB, accomp'd. 20c ea. This "most popular" orchestra number now available in good vocal arrangements for those who feel the urge to sing it. The arrangements are effective and not too difficult. -Anne Grace O'Callaghan

Broadcast Music, Inc., New York

Broadcast Music, Inc., New York

(1) Come My Way, My Truth, My Life, by Homer Wickline. SATB, a cappella. 12c. A very effective anthem for mixed volces. The moving inner volces give opportunity for beautiful shading. The Piu mosso passage shifts to quadruple time and makes an interesting contrast. This number could be sung by any group of average ability. • (2) Where Willows Bend, by Marjorie Elliott. SATB, accomp'd. 20c. This is a rippling and flowing number for mixed volces. The selection ends with a gorgeous cadence. The words and music are especially suited to each other. • (3) Let Thy Shield from Ill Defend Us, Weber-Springer. SAB, accomp'd. 15c. This familiar tune of C. M. Von Weber begins with a delightful solo for either contralto or baritone. It is a first-class program number and would also be a fine study selection. Medium difficult. • (4) Sing Unto the Lord A New Song, by J. Henry Francis. SATB, a cappella. 15c. The text is from the Psalms and a well-known hymn. There are four changes in time signature. The last half of the selection is arranged for two choirs or may be sung by the congregation taking the part of the second choir, which sings the traditional "Come Thou Almighty King." We need more of this type of music. • (5) Lacrimosa, by Franz Schubert, transc. by Richard Falk. SSA, accomp'd. 12c. This is a canon for female volces. The title word is used throughout the entire selection, with only two additional words. This is typical Schubert music at his best. Students enjoy singing it. • (6) Kde Sú Krávy, by H. A. Schimmerling. SATB, a cappella. 20c. A choral paraphrase on a Slovak folk-tune. The arrangement is gay and festive. The Slovak words should be used—phonetic spelling is subjoined to the text. The song tells the story of a girl cowherd who awakens from a nap to find that her cows have wandered away. She cries out "Where are my cows" and begins to hunt them, calling each by name. Every good choir should try this number. —Hazel B. Nohavec

Harold Plammer, Inc., New York

(1) Christmas Serenade, by Clare Clement. SAB, accomp'd. 15c. An easy number having a good text and sufficient variety to make it interesting. • (2) Sing Unto the Lord a New Song, by Noble Cain. SATB, accomp't opt. 16c. A very good praise anthem—strong, full, and has some excellent climaxes. Eight parts. Fine number for a large chorus; however, any well-balanced choir could sing it effectively. • (3) The Lord Is My Shepherd, by Noble Cain. SATB, accomp't opt. 16c. A straightforward treatment of Psalm 23. Lovely harmonization and not difficult. • (4) O Lovely Night, by Harry P. Hopkins. SSA, accomp'd. 16c. This is an excellent number for any high-school or college girls' chorus. It gives opportunity for some beautiful choral work. Highly recommended. • (5) The River Sings a Song, by Gustav Klemm. SSA, with violin obbligato, accomp'd. 18c. Starts with a smooth, easy, and flowing rhythm which develops into a contrasting middle section

of dramatic intensity. The violin obbligate and piane accompaniment supplement the voices admirably. A very worthwhile number. • (6) I Got Shoes, arr. by Noble Cain. SAB, accomp'd. 16c. An easy and interesting arrangement of this Negro spiritual. Nice variety in the treatment of the verses. Big climax. • (7) The Spacious Firmament, by Clare Clement. SAB, accomp'd. 16c. A hymn-anthem for general use, full, connected, and dignified. The accompaniment supports and supplements the voices very well.

the voices very well.

The H. W. Gray Co. Inc., New York

Church Music Review: (1) O Sorrow Deep, arr. by Winfred Douglas. SATB, with organ accomp't. 15c. The theme of Brahms' Chorale Prelude and Fugue published 1882. Requires a fine choir with a strong tenor and bass section. Excellent in every respect. Difficult \(\delta \) (2) Pax Nobiscum, by Mrs. H. H. A. Beach. SATB, SSA accomp'd. 15c ea. An appealing message for these days. Inspiring music. The range is good in both the SSA and the SATB settings. Excellent material for the church service or the school memorial service. Moderately difficult. \(\delta \) (3) O Little Town of Bethlehem, by T. Tertius Noble. SATB, with organ accomp't. 16c. The high school or church choir could make use of this carol anthem. Range excellent for young voices. Attractive descant section. Not difficult. \(\delta \) (4) Jesus Lying in the Manger, by Philip James. SATB, organ acc. 15c. A beautiful anthem for the Christmas season. Requires strong section of first and second basses. Range good. Worthy of consideration by all choral directors. Not difficult to perform. \(\delta \) (5) Carol of the Children, by Mark Dickey. SATB. 15c. An attractive carol for use by the high school or church choir. Not difficult. \(\delta \) (6) Noel, arr. by Felix Guenther. SSA, accomp't ad. lib. 16c. Junior or senior high-school girls as well as adults would enjoy this setting of the old French carol. Recommended for use with or without accompaniment. Range well suited to young voices. Easy. \(\delta \) (7) Jesus Calls Us, by W. A. Mozart, arr. by John Holler. SAB, organ acc. 15c. Another setting of the Mozart "Ave Verum" that has been enjoyed by all singers. SAB arrangement very fine. Might be used by junior, senior high-school choirs or the church choir lacking men. Range good. Moderately difficult. \(\delta \) (8) Shepherds in the Field Abiding, arr. by Edith Campbell. Unison Christmas carol with descant. 15c. Suitable for junior or senior high school. Traditional French carol with delightf

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Harms, Inc., New York

Harms, Inc., New York

Arrangements by Douglas MacLean: (1) Good Will to Men, by Geoffrey O'Hara. SSA, accomp'd. 15c. Excellent text appropriate for present times. Tunes of familiar carols cleverly worked into the harmonic setting. Soprano and alto solos.

(2) Speak to Me of Love, by Jean Lenoir. SSA, accomp'd. 15c. Familiar tune—melody in second soprano — straight rhythm. Easy enough for beginning groups. (3) Begin the Beguine, by Cole Porter. SA, accomp'd. 16c. SAB, accomp'd. 18c. Two-part arrangement lacks full harmony. Three-part (SAB) has good harmonic effects—baritone melody. Triplets present rhythmic interest. Recommended for schools desiring to interest boys in the music program. (4) Romance, by Sigmund Romberg. SSA, accomp'd. 18c. Tricky rhythm, but has a melody that students will want to sing. Soprano solo—humming effects provide basic harmony. (5) With A Song in My Heart, by Richard Rodgers. TTBB, accomp'd. 16c. Boys like the flow and lilt of this tune. The melody passes from second tenor to baritone—at times, second tenor is too low for good tone or carrying power.

—Ruth B. Hill

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(1) Shine On Harvest Moon, by Bayes and Norworth, arr. by Douglas MacLean. SA, SAB, accomp'd. 15c ea.; SATB, accomp'd. 16c. Familiar tune, popular for use on social occasions. Two-part (SA) lacks complete fullness. In SAB arrangement, the baritone part is weak in that it is too much like a tenor part and lacks a solid bass foundation. This is remedied in the four-part mixed arrangement which has a good bass part.

(2) Soldiers of God (Official Chaplains' March), by Ben Machan, arr. by Douglas MacLean. SA, SSA, SAB, accomp'd. 15c ea.; SATB, TTBB, accomp'd. 16c ea. Excellent text—appropriate for current use. Alternates between a military rhythm and the solidity of a church hymn. Much better arrangement and also more suitable for SATB or TTBB.

—R.B.H.

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(1) Because You're You, by Victor Herbert, arr. by Douglas MacLean. SSA, accomp'd. 15c. SATB, accomp'. 16c. Written in conversation style—easy for performance. Mixed voice arrangement is the best. (2) Tomorrow (When You Are Gone), by E. W. Korngold, arr. by F. Campbell-Watson. SSA, accomp'd. 15c. Interesting accompaniment—not much color in vocal parts. Change of time provides a good study for attention of singers. —R.B.H.

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Teaching Fundamentals to Fifty

In the "Do You Have the Answers" columns of a recent issue of the Journal was printed an excerpt of a letter the symbol initials with Several replies were received to this in-quiry—and long since forwarded to M.P. in accordance with customary procedure. At least two of the replies are interesting enough to warrant printing in full in the JOURNAL, therefore the original inquiry is reprinted below, together with the two replies, by Alexander Harley and Delinda Roggensack, respectively.

linda Roggensack, respectively.

I have a class of fifty high-school students called "Fundamentals of Music," but as the students are taking the course only because it is required (not because they are interested), it is impractical to teach very many "fundamentals." The class meets an hour every day in the week. I am at a loss to know what to do to keep the students busy through the year. We have very little reference material and a limited record library. I have appealed to various sources for information but have received no suggestions for keeping fifty people interested and busy. Could you help me?

Making Friends with Music

F YOUR school administration has made If your school administration in the possible for you to have fifty students are required subject, you are take music as a required subject, you are indeed fortunate. Not all of us are able to work in a school where music receives such a consideration.

I would suggest that you approach the class from an "activated" standpoint. Do not call it a class in "Music Appreciation," but rather "How to Enjoy Music" or "Making Friends with Music." Start with corrections or the students' own or "Making Friends with Music." Start out with something on the students' own level, and then work back to the classics. Use records to demonstrate differences in dance bands and differences in dance bands are defined by the statement of t dance bands, and different types of dance dance bands, and different types of dance music. Try such numbers as Sleepy Lagoon and pieces that dance orchestra arrangers have "stolen" from the classics and the symphonies, and then give the students the originals. Have plenty of discussion among the students. The teacher should lead and motivate questions but should, through suggestions or bints get the students to do the answerhints, get the students to do the answering as well. This will help develop insight and intelligent curiosity which will lead to more questions.

The teacher should do as little talking

as possible. Show the students that con-centrated listening is just as much of an activity as any other.

A good part of the hour should be

spent in the most popular activity of all—singing. The students should at first sing singing. The students should at first sing in unison; then, as they develop ability, in two or more parts. Let them learn songs that are favorites among young people. This does not necessarily mean that all the songs should be on the cur-rent "Hit Parade" list, but we must keep in mind (with our ears to the ground) the kind of music these young Americans are exposed to when not in the classroom, and what their likes and dislikes are, musically speaking. Only thus can we gain their confidence and respect, and lead them into the musical realm that now may be unknown to them. When they realize that the teacher appreciates and understands their tastes, they will be willing to learn.

You may introduce the different in-

struments of the orchestra and band with actual demonstrations by band or orchestra students. Make this only a part of the one-hour class period. Have the class listen to radio programs and give a short report or theme. The teacher should suggest in advance the programs the students should listen to. At the close of the period you may bring in a few "fundamentals," but for a few minutes

The one-hour class period could be divided in the following manner: Fifteen minutes of listening to records; five min-utes' discussion by the students; fifteen minutes of singing; fifteen minutes of minutes of singing; niteen minutes of instrument demonstration (playing suitable selections on the instruments, or using a recording), with a short exposition regarding each instrument and its place in the orchestra or band; finally, about ten minutes' explanation of fundamentals—matters pertaining to theory, composition, history, etc.

The above is based on a procedure which I have used in forty-five-minute freshman classes, once a week, with from eight to one hundred in a class. If credit is given for this work, require a notebook, but try to keep away from tests or examinations. Grade the notebooks. Give tests only to those who do not keep a notebook. -A. M. HARLEY

The Real "Fundamentals"

I WONDER if you realize, M.P., that hundreds of teachers would give their "eye teeth" to have a required music course in their high schools. Knowing as you must that the success of your high-school pro-gram may hinge on what you make of this class, you have a real challenge before you!

From your letter (published in a rethinking of "fundamentals of music" only from the standpoint of theory and note reading. I think of many "fundamentals," and, had I your opportunity I should try to make the course one which would cover as many phases of music education as possible. It will mean a great deal of research on your part, an outlay for your own library, and your ingenuity will be taxed to the limit to take care of the demands in the face of limited equipment.

A grounding in "Fundamentals," to me, includes the following—although I do not pretend to offer a complete listing:

(1) A good repertoire of folk and art

(2) A recognition of a good list of compositions, with knowledge of composers and background. If you do not have recordings, use piano or any facility available. Often students can perform many of these if your work is planned far enough ahead.

(3) An understanding of the various schools of music—classical, romantic, modern, etc.

(4) Biographies and examples from

our great composers.

(5) Instruments of the orchestra, symphony orchestras and bands, military bands, string quartets, etc.

TURN THE PAGE



al

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... And there's a lot of pleasure in it too! Keep 'em playing.

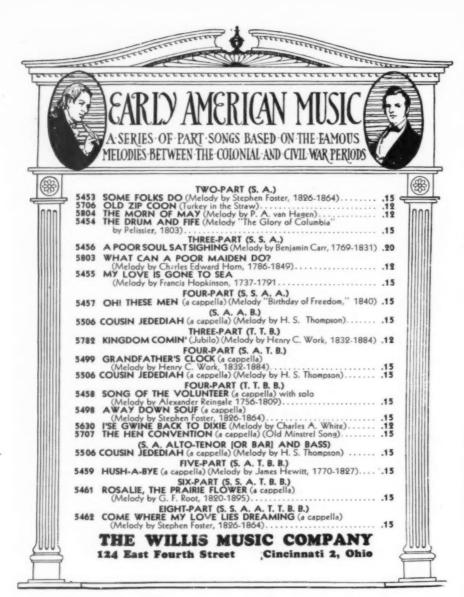
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I believe you can work out all of the above on a unit plan, with the unit well outlined beforehand. Do some singing outlined beforehand. Do some singing every day for it will be there that you will get your greatest enjoyment.

Among the books I can think of to

suggest for your use are the following:

The Well Tempered Listener-Taylor Of Men and Music-Taylor Music and Romance-Kinscella

History Sings—Kinscella How Music Grew—Bauer and Peyser The Story of One Hundred Symphonies

—Grabbe
How Man Made Music—Buchanan
He Heard America Sing—Purdy
Operas Every Child Should Know—
Bacon

Story Lives of Master Musicians-Brower The Listener's History of Music—

Scholes

Victor Book of Opera Silver Burdett opera books

You will find other books, I am sure, by studying the announcements of publishers in the Music Educators Journal. Bibliographies included in the MENC Research Council "Teacher Aid" (Information) Leaflets are also helpful sources.

-DELINDA ROGGENSACK

The Challenge

CONTINUED FROM PAGE TWENTY-ONE

educational growth, with music as one important segment, integrated with all the other parts to achieve a happy, in-

Another phase of high-school work that needs study is the best method of developing assembly programs which involve diversified groups of students. Music lends itself naturally to this activity. Music performed by average groups is as important as the performances of our highest skilled ensembles. The main value is in the common effort on the part of the students, with its accompanying sense of achievement and social integration. It is gratifying to our professional pride to demonstrate what we can do with a group of talented pupils. The school is justly proud, too, but the fact remains that the less talented children need this gratifying experience of musical expression just as much as do the others.

More attention should be given to assembly singing. It needs to be well planned and, above all, geared to the students' present level of interest and appreciation. In addition, our program and music ma-terials need to be selected with a better psychological appeal and entertainment value, as well as for educational purpose. Folk music, popular music, religious music—all in proper proportion and interest

—are necessary. Sad music, light music, serious music—all speak with a different message to each individual, and any stinting of this broad appeal represents a short-sighted viewpoint. Once again, we must remind ourselves that the high-school music teacher must approach his problem with a sincere sense of appreciation for the broad interests and tastes of a wide variety of individuals and com-

The days ahead of us will call for our greatest resourcefulness and energy. Returning servicemen will flock back to school. Many young people will be adrift without having completed their high-school education. The oncoming generation will be restless and cynical, and adult education will call for more of our ability than ever. Will we be able to meet these problems effectively, or will too many of us go on in the rut we have so smugly made, and continue to label ourselves as special teachers of a special subject for special students? The time to act is now, and high-school teachers will do well to study the trends of the time.

Wartime Britain

CONTINUED FROM PAGE TWENTY-THREE

about the coda and its use in the com-

position. Prior to playing the next recording, Walther's Prize Song from Die Meistersinger, the instructor liberally said, "We are at war with Germany, but we have no quarrels with her Wagners and Beethovens." The recording was sung in German, but mimeographed sheets of English text were distributed to aid the students in following the music. At the completion of the piece the instructor spoke briefly about "Hans Sachs" and the story of the opera. A bell rang and the class was over.

Between classes, the instructor discussed the lack of a choral group within the school. Only for special occasions, he stated, was a small group organized and taught several tunes in two parts. Other than this there was no special group, such as a glee club or chorus, to represent the school.

The final class was an appreciation hour for highest-form students. Tickets for a symphonic concert were distributed and, as in the previous class, the students were very much enthused about the com-

ing musical events.

The lesson for the day comprised the entire recording of the Schubert Symphony No. 8 in B Minor (Unfinished). Conductors' scores and program notes were distributed, and the period began.

were distributed, and the period began. Throughout the entire playing of the symphony the instructor remained silent, and allowed the students to listen to the music and to follow the scores and notes without interruption. The program notes were informative and expressed such flowing comments as, "measures one through eight, very quiet tune by bass strings; used very much later, but now only stated." Another excerpt, which is indicative of the culture that embodies British learning: "From 269 to the end, at 312, we have one and two again, in graceful variations, as if Schubert were unwilling to leave without distilling the last drop of sweetness out of them."

Once again a bell rang, and another pleasant day in an English school was at an end.

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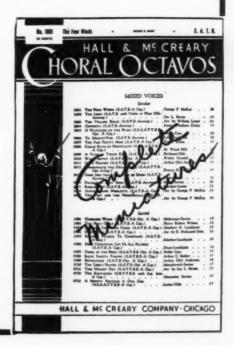
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High-School Theory

It is no doubt obvious to all of us that there is a real need for a clearly defined interpretation of just what is meant by the term "theory" in high school. Before one can outline aims, one must have at least a general idea of the activities and content on which the aims are built. The exact content of music theory has never been the topic of serious, scientific investigation carried forward to a point where college administrators in general, and music educators in particular, can state with authority what properly may or may not come under its general heading. When a college-entrance board is asked to accept two units of high-school English they have a more or less definite standard of measurement, but two units of music theory are likely to represent the individual preference or interpretation of the high-school music teacher. This is not true, of course, in those states in which a board of regents controls the content of syllabus and examinations. The confusion here is just as marked, however, since the syllabus is likely to be ten years behind the present trends.

Is it out of order to hope for the day when this question will be vigorously attacked by a committee that will undertake a complete investigation of the course content of music theory as it is now interpreted by individual high schools? It seems clearly indicated that intelligent research in this field would serve a useful purpose. If such a study were undertaken by a special division of the Music Educators National Conference, the results could hardly be ignored by the colleges interested in maintaining a coöperative relationship with the high schools

I should like to extend this question for your consideration: How many of the following topics do you consider part of a complete course in theory?

Recognition of themes.
 Fundamentals, so called: notation, terminology, and structural facts.
 Historical information.

(4) Music reading. (5) Aural training. (6) Creative work.

(6) Creative work.
(7) Formal melody writing.
(8) Harmonization of melodies.
(9) Keyboard harmony.

Generally speaking, one could safely say that the underlying aim of music theory should be an understanding of the nature of music, within the limits of the individual capacity of the student

individual capacity of the student.

There is a good deal of discussion nowadays on education as preparation for the future and education for the present. But, the future controls the present, and one must consider the utilitarian value of any branch of study. We must, I believe, have two general student groups in mind: those who will be forced to terminate any formal study of music when they are graduated from high school, and those who wish to build up a solid foundation of techniques as a preparation for further specialization in the field of music.

The existence of these two groups is part of the pressing and constant problem of education for the large group versus education for the small group, whether in music or in other fields. If we have failed to realize our aims for

the large group in music, it is probably because we have applied the same standards of measurement to both groups and have envisioned the large group as a unit which can be led to accomplish part of the same material which the small group must accomplish for its purpose. We must recognize that the interests of the two groups do not run in parallel channels.

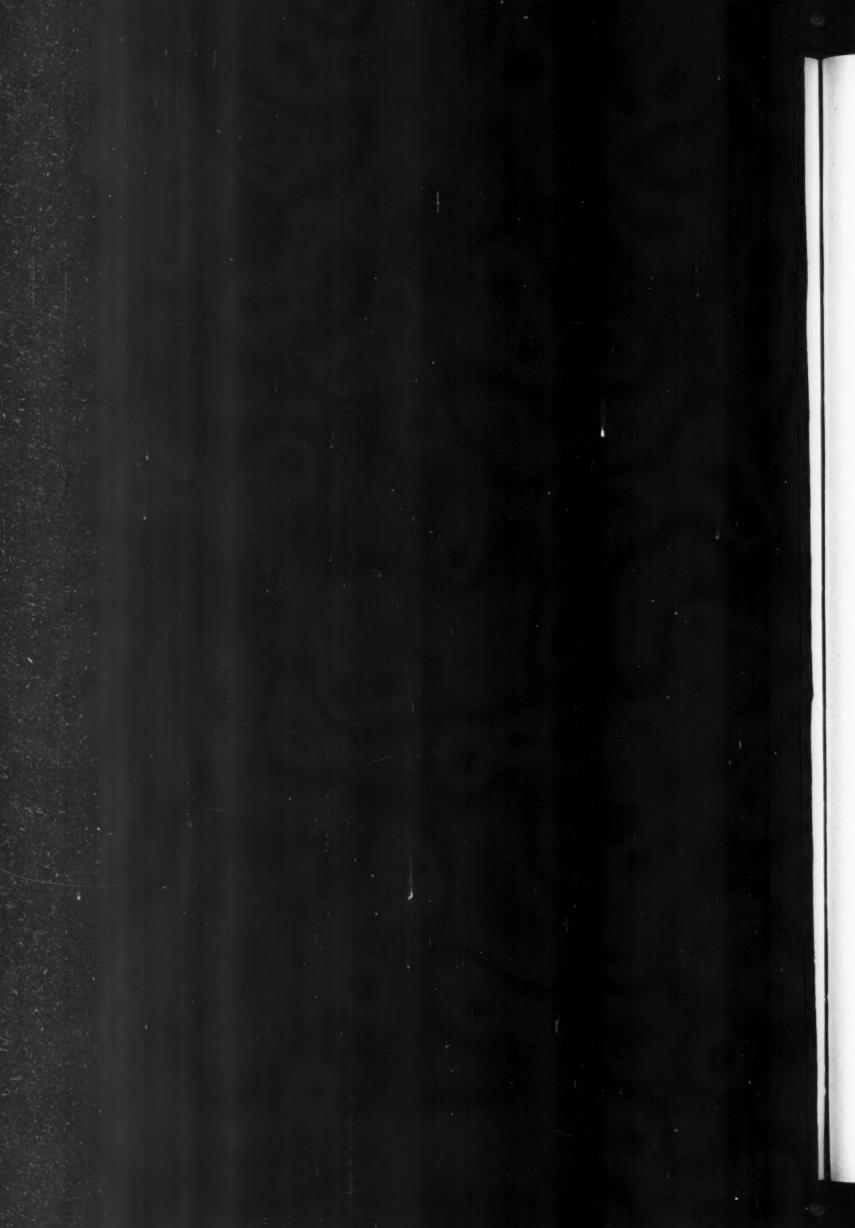
We must also realize that pupils who are not members of such organizations as band, glee club, orchestra, etc., can be introduced to elementary problems in music theory from an appreciative basis. It is here that we have a real challenge. It is here that we can unfold the aims which lie inherent in music itself. Freed from the more or less rigid disciplinary measures necessary to the teaching of performing or other specialized music skills, one can practice a certain flexibility in aims, for the sole purpose of developing a more sympathetic attitude toward the structure of music as part of the intelligent understanding of and response to music.

sponse to music.

The average student who does not wish to specialize in music is not particularly interested in a step-by-step acquisition of facts and skills. He wants a general idea of the meaning of music and its relation to him as an individual. He wishes to know why certain of its phases appeal to him and why others do not. He wishes to enjoy his own aesthetic development. He is perfectly able to appreciate the eternal order of music as a whole and is not too much concerned with the individual parts which make up that whole. He wishes to have someone guide him to a better realization of his own potentialities, however limited. He will measure music in terms of attitudes created, rather than facts remembered or skills acquired. The aims of such a course lie first of all in the teacher's grasp of the purpose of such a course. Its utilitarian possibilities lie in its motivating impetus, which extends beyond the limits of the student's high-school career and frequently finds practical satisfaction in his community activities. It is hardly necessary to say that such a course should proceed from music, to elementary analysis (theory) and skills, and back to music. The activities within such a course should be so coördinated that the student is not aware of anything but music—music as a complete expression.

The aims and objectives for the small group differ both in approach and content, to a certain extent, since the material should be so organized that the student will meet and solve a graduated series of difficulties directed toward a definite goal. One is concerned here with the long road to musicianship. Musicianship in high school, all too frequently concerns itself with performing ability on a chosen instrument and does not emphasize the free manipulation of skills other than those which enhance the student's ability to perform. Much justifiable criticism is leveled at the courses in theory because they are not taught in such a manner that the performing pupils can see any connection between theory and performance. Theory without performance is static. Aside from the fact that courses in theory are chiefly concerned with the structure of music, it is the





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understanding of the structure of music which should form the basis for intelli-gent interpretation. Tempo, dynamics, gent interpretation. Tempo, dynamics, tone, all of these problems are in the music and will only come out as they should if one has a good grasp of the construction. A student who is able to harmonize a melody on paper or at the piano, with due respect for form and style, can more intelligently interpret the works of others.

Here again the course content is con-trolled by the demands of the college entrance boards. It is all very well to entrance boards. It is all very well to speak in general terms of the mission of theory within the high school, but the colleges are interested in how much the student knows. Until there is a clear articulation between the colleges, the professional schools, and the high schools, however, we can speak only in general however, we can speak only in general terms, since aims and objectives are ir-revocably linked to purpose and content. BERTHA BAILEY

Advanced Degrees

CONTINUED FROM PAGE THIRTY-FOUR

position and theory, the scientific approaches to the organization, understanding, and control of the musical medium, musical education, and the rise of music and its role in the evolution of culture.

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The candidate must present an ade-quate background in general education as certified by a bachelor's degree. This may involve an undergraduate major in music but not necessarily, in view of the wide range of fields of concentration open —in history, theory, philosophy, and science of music. The thesis may be of the ordinary academic type or the imaginative and creative type. It may be written in any specialized field relevant to pursuit of the art of music. The schedule should be such as to develop artistic personality at the graduate level.

A master's degree is required for ad-

A master's degree is required for admission into candidacy for the doctorate. The examination for the master's degree may become a doctoral qualifying examination of a functional order. Two or more foreign languages are required. The degree granted is the unqualified and conventional Doctor of Philosophy.

As an indication of the magnitude of this expansion in a short period, the achievement in the single decade before

achievement in the single decade before Pearl Harbor was recently reviewed in a Baconian Lecture on the Aims and Progress of Research, from which we may glean some telling concrete facts.*

In this decade more than 200 masters' degrees were granted, of which about one-fourth had a major with theses in the field of composition. Other masters' theses were largely in the fields of music education, child welfare, and psychology of music. Sixteen doctorates were conferred by the department of music itself. ferred by the department of music itself. In addition to these, twenty-one doctor-ates with major in psychology of music were granted, and more than that number

University of Iowa Press, Baconian Lectures 1944, The Fine Arts, E. C. Mabie.

of researches by post-doctorate students in the psychology of music were pub-lished. Similar support came from other departments, notably child welfare and education.

The over-all achievement during this brief period may be summed up in the fact that music is now functioning on a par with well-established departments in graduate work and that the standards of achievement, both in traditional forms of research and in imaginative or creative work, compare very favorably with the standards in the older disciplines in the sciences and humanities. This symbolizes the phenomenal awakening of America to an interest in the cultivation of the fine arts. It parallels the rising scale of scientific, social, and industrial progress. It beckons to new vistas of American It beckons to new vistas of American frontiers for expansion and possession. It pledges the state to the support of this relatively new and enlarged field of liberal education. It takes musical aesthetics into the workshop and the laboratory. It implements educational theory for the cultivation of the emotional life. It enhances the status of music among the learned professions.

War Wounded

CONTINUED FROM PAGE TWENTY-FIVE

stages of physical and mental health, is stages of physical and mental health, is intelligent and sympathetic understanding. Many will want to continue their education under the government plan. Let us hope that our colleges will set up an adequate counseling program with well-trained advisors, prepared to continue the rehabilitation so admirably begun in the government hospitals. The best treatment there can be quickly nullified unless the public and family know how to deal the public and family know how to deal with the psychoneurotics intelligently, without coddling them too much, and yet by making due allowances for their ail-

What part will music play in this great program? Will it be vital and according to psychotherapeutic standards? Will you be ready to contribute your share?

EDITOR'S NOTE: This is one of a series of articles pertaining to the functions of music in relation to health, mental hygiene, and treatment of the sick or mentally maladjusted. Previous articles include "Music Education for Health," by E. Thayer Gaston, February-March 1945 issue, and "The Healing Power of Music," by Esther Goetz Gilliland, September-October 1944.

Folk Song Stanzas

CONTINUED FROM PAGE THIRTY-SIX

The Darby Ram

(2) Oh, the sheep he had two eyes, sir, And on four feet did stand; And every foot he had, sir,

And every foot he had, sir,
 It covered an acre of land.

(3) Oh, the sheep he had two horns, sir,
 That reached to the moon.
 A man went up in April
 And never got down till June.

(4) Oh, the wool that's on his back, sir,
 Reached to the sky.
 The eagles built their nest there,
 For I heard the young ones cry.

(5) Oh, the wool that's on his sides, sir,
 Reached to the ground;
 And the wool that's on his tail, sir,
 Weighed four thousand pound.



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Our Allies—the Private Teachers

We might almost say that our greatest besetting sin as teachers—in school and studio—has been our unwillingness to get together on a common ground and set aside the many small prejudices that impede our progress in attaining the ends to which, theoretically, we are pledged. It is the purpose of this article to point out a few ways in which we public music educators might come to a better understanding with our fellow private teachers of music.

In opening this discussion on coöperation between the school and the studio, I should like first to clarify my own views, which have been gained through a good many years of experience in working in different types of places, with all kinds of people, and at various levels ranging from kindergarten to college. I had some seven years of teaching in New England, eight years in New York on the north border of New York City, seven years in the Middle West and twenty years in the Southwest. The only thing that is common to all of these places is the children—and they are the same the world over.

same the world over.

Speaking of attitudes, when I assumed my present position in the "sticks" of the Southwest, I found that teachers of music in the public schools had little or no standing in the music circles of our town. The private teachers professed to believe that the school music teachers had little musical background, less musicianship, little training, and landed their appointments through political pull. On the other hand, the school teachers depreciated the work of the private teachers on the basis that it was lacking in educational value. Both were probably correct to some degree, but certainly that was not the whole story, and I knew that it was my business to make an effort to correct the misunderstandings.

to correct the misunderstandings.

Subsequently I was invited to speak before the Tulsa Associated Teachers group, which was made up almost entirely of private teachers. I later became a member of the group, and served it as president through two terms. We became better acquainted (I found them quite human!)—and we now count the Tulsa private studio teachers among the best friends of school music.

It seems to me that this complete sympathy and coöperation between the two groups of teachers is absolutely necessary, if both are to accomplish their particular mission in the field of music education. The morale of the work and of the child is at stake. If I harshly criticize the private teacher of one of my school students, either I or the teacher falls in the estimation of the student. This is detrimental to everyone concerned, as well as to the "cause." School music teachers have been heard to remark that they and their work in the schools are self-sufficient and entirely independent of the private teachers of the community. This is not true, for every school teacher is a public servant, and private teachers are a part of the public. Fortunately, there is today a much better understanding between musicians of all types than existed a decade or two ago.

Now, there definitely are two sides to this matter of determining how and who

helps whom and how. We who teach in the schools believe that our work, from kindergarten through senior high school, can be utilized to advantage by the private teachers in the community. For example, music is a required subject in the elementary grades of most school systems. In some places it is also required through junior high school and in a portion of the senior-high-school course. From the first day of their school lives, children are brought into contact with music in some form. hear it and take part in making it every day. As they grow older, some take a larger part in musical activities than others—some like it better, some get more out of it than others, some are better performers. Others who care little for singing are attracted by a musical instrument -a violin, a cello, a trombone, clarinet, or drum. Their training begins in the school instrumental classes, not with a private teacher. They soon find themselves playing in a band or orchestra while some of their sisters or brothers are singing in glee clubs and choruses. There comes a day in their experience when they think they would like to play or sing better, and their school director suggests (or should suggest) that they go to a private teacher for individual instruction. At this point the school music work leads toward the private studio.

What effect does all of this musical activity have upon the parents and the community? Everyone, at least almost everyone, becomes more music conscious. There are more who can make music because of the schools, more who like to hear others make music, more who come to enjoy and appreciate music. Is this not setting the stage for the private teachers?

Another point I should like to make concerns the types of music and musical organizations found in our schools, and how they affect the work of the private teacher. We hear school organizations choirs, choruses, bands, orchestras-giving adequate performances of music which was written for more mature people. Physical and mental maturity do not guarantee greater musical maturity, and we believe that children who are interested, and who have had the training provided in vocal and instrumental music in the schools, are more mature, musically, than the average citizen who satisfies his urge to make music by singing in the church choir or playing in the local band or orchestra. What I am trying to say is this—the fine voice training and experience which adolescent girls and boys receive in many high-school a cappella choirs and glee clubs, and the high musical standards maintained in hundreds school orchestras and bands, have definitely raised the musical standards in many communities. The good privatestudio teacher recognizes and profits by this leadership of the schools, and, incidentally, cashes in on it. We do not hope that all girls and boys who do an excellent job of singing or playing in school organizations will become professional or even amateur musicians. But some of them will, and we cannot keep some of the others from having prima

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The soundness of Mr. De Rubertis's theories and practice in educational rescoring of classics is widely known and agreed upon, many of his editions for small orchestras, high school ensembles and symphonic band now being in wide use over the nation. -Kansas City Star.

Mr. De Rubertis has been busy for two years compiling and arranging a new folio of French masterworks for the use of amateur and student orchestras. Now his cask is finished and the folio fills a long-felt need .-The Musical Bulletin. K. C.

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(Signed) Raymond F. Dvorak,

Director of University of Wisconsin Bands.

National School Music Competition-Festivals-Region Nine

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(Signed) William D. Revelli,

Director University of Michigan Bands.

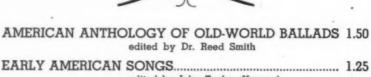
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donna ideas, so it is our duty to direct and encourage them in securing the best private teacher their money will buy. I know that in Tulsa most good teachers of band and orchestra instruments, as well as good piano and voice teachers, do not go begging for pupils to fill up their time.

On the other side of the question, it seems to me that the direct contribution the private teacher can make to the school music program, lies in the kind of training given the students who come into our classes. Those members of school bands and orchestras who have had private training usually hold the key positions. I mention this because, unlike communities farther north and east than Tulsa, many students in our high-school organizations have had no training other than that provided by the schools. Forthan that provided by the schools. For-tunately for us, the situation seems to be changing, and more and more talented students are receiving private-studio training. This is particularly true of voice pupils. Although the number of high-school students who have had pri-vate lessons is still small, the few that have—perhaps a half dozen in a choir of

have—perhaps a half dozen in a choir of sixty or seventy—are a real joy to the teacher. They not only bring a greater body of tone to the group, but other members are soon imitating the better tones of the trained singers.

Teachers of piano assist the schools by sending to them an occasional student who can read music at sight and who may become a good accompanist. Such students, as well as others specially trained, may bring real inspiration and pleasure to the whole student body through their individual work. Many school programs are given in which solo school programs are given in which solo performances are desirable, and the pri-vate-studio pupils are the ones called upon for this service. Such programs also furnish valuable experience for the

soloist. We may not always be in full accord with the type of training given by a certain school or a certain private stucertain school or a certain private studio, but that is hardly sufficient reason for condemning all of the work of all schools or of all studios. Professional ethics should make us slow in our criticisms of each other. Particularly at this time, when coöperation is needed on all sides in the war effort, should we lay aside our pettiness and our jealousy and try to work effectively together for the common good. We know that many try to work effectively together for the common good. We know that many citizens are going to feel that their children can get along without musical training "for the duration." Some school systems may decide, as an emergency economy measure, to drop the music teacher, if it comes to a choice between music and English, music and Latin, or music and physical education. But I am satisfied that right-thinking people in music and physical education. But I am satisfied that right-thinking people in every community where music has been allowed to prove its worth, where teachers have banded together among themselves and with community leaders to serve the common cause through the medium they know best, will hold fast to music education as a means not only of music education as a means not only of aiding the war effort, but of preserving "the good things" for the peace to follow. We must keep on "singing in the dark."

So, fellow teachers, from private studios and from schools, let us make full use of each other's efforts wherever and whenever we can. It will take the best efforts of each one of us, in whichever field we may be working, to build up and maintain the kind of service in music teaching, we are all anxious to give teaching we are all anxious to give.

—George Oscar Bowen

Home Front

VERY school music organization, whose E members have made personal sacrifices to bring the inspirational power of their musical talent into play to aid the war effort, is eligible and entitled to the honor of a Music War Council distin-guished service citation. But only when their activities are reported can the Council's citation committee consider their records and give them the recognition that

may be their due.

MWCA citation awards are intended to pay deserved tribute to school musicians for outstanding records of musical participation in local war activities, in-cluding bond rallies, war relief and Red Cross drives, servicemen's entertainments, draftee induction ceremonies, recruiting drives, honor roll dedications, and other programs pertaining to the war effort. For the convenience of those wishing to recommend musical groups for citation recognition, wartime survey forms have been prepared. These may be obtained by writing to the Music War Council of America, 20 East Jackson Blvd., Chicago 4, Ill., or to the Music Educators National Conference, 64 East Jackson Blvd., Chicago 4, Ill. School music organizations cited by the

Music War Council since the publication of the last issue of the Journal are listed below.

—Howard C. Fischer

CITATIONS SINCE LAST REPORT

ARKANSAS: Jonesboro — Jonesboro High School Band, Nicholas Rohulich, Jr., director and head of music department.

CALIFORNIA: Pasadena—Eliot Junior High School Band, Hugh E. Palmer, director; John Marshall Junior High School Band and Orchestra, Charles C. Chase, director; Washington Junior High School Band, Russell L. Margrave, director; Woodrow Wilson Junior High School Band, H. Leland Green, director; Pasadena Junior College Band, Audre L. Stong, director (John Henry Lyons, director of music education, Pasadena City Schools).

Redlands—Redlands High School Band.

Redlands — Redlands High School Band, Wilbur H. Schowalter, director. Vallejo — Vallejo Senior High School Band, George F. Neill, director and head of music department.

CONNECTICUT: Winsted — Gilbert School Glee Club, Elizabeth C. Sonier, director.

MINNESOTA: Fergus Falls — Fergus Falls High School Band, Frank C. Hedlund, director and head of music department.

Robbinsdale — Robbinsdale High School Band, Orville B. Aftreth, director and head of music department.

of music department.

MISSISSIPPI: Charleston — Charleston High School Band, John Swanner, director. Macon—Macon High School Band, Mrs. George C. Ogden, director.

MISSOURI: DeSoto — DeSoto High School Band and Chorus, Frank Iddings, director and head of music department.

NEVADA: Lovelock — Lovelock School Orchestra and Chorus, Jane Tweed Bell, director and head of music department.

OHIO: Toronto—Toronto High School Band, D. W. Hoover, band director.

PENNSYLVANIA: Allentown — Allentown Central Junior High School Band, Henry A. Soltys, director; Harrison-Morton Junior High School Band, C. Century Ritter, director; Raub Junior High School Band, Joseph F. Clement, director (Mildred Kemmerer, music supervisor).

WISCONSIN: Independence—Independence High School Band, Millie Benjamin, director.

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Another GI Speaks Up

AVE MUSIC TEACHERS been missing out in the realization of fundamental aims and objectives of music education? I have wondered about this since I have been in the Army. Perhaps others have asked the same question, i. e., what are the results of music teaching in the schools so far as we can judge by the experiences of the boys now in the armed forces?

The bulk of my time in the Army has been spent overseas. I have been assigned to rear bases where there is great need for recreational activities, especially during the long evenings, and I have been a member of a hospital unit, where most of the men needed diversion of one kind or another. However, from the beginning, I have found a decided antipathy toward all such activities, and sometimes intolerance toward music in general.

I was much interested, on my recent thirty-day furlough, after twenty months in Australia and New Guinea, to read the article in the JOURNAL by Private Melvin B. Wells (January issue). Private Wells brings out a similar point—one that has been in my mind for some time, as it first came to my attention over two years ago in Australia, and even more emphatically after we went to New Guinea.

after we went to New Guinea.

As Private Wells states, if one of our basic aims in school music is to build for a broad appreciation of music, this is certainly time to take account of things and find out if we have come out anywhere near where we aimed. Some of the proof, or disproof, of the effectiveness of music teaching must surely be discerned among the graduates of our high schools who now make up a large portion of the armed forces.

In my experience I find only a small percentage of the soldiers who have any real interest in music. In some cases, an attempt to do anything with music is so frowned upon that it is almost a hopeless task to get a few men together for a rehearsal. I have wondered if there is some sort of a jealousy factor involved, or if participation in music is considered effeminate. I have noticed a marked indifference to singing or listening to singing. This is understandable, as we all agree that general singing has not been highly developed in our high schools and in our community life. But why is it that instead of using the instrument that God gives us, we all make it seem desirable and manly to make our music with instruments of the manufactured kind that we can ill afford to buy, and find hard to learn to manipulate? Or why is it that when men do try to sing they do not have the natural, free use of their voices, but tense their voices and necks and produce sounds that are not particularly pleasant, and even cause discomfort to themselves and whoever hears them?

Can it be that the selfish, "professional," personal ideals of our music teachers and supervisors have been too high, tending to keep our pupils away from the music they should learn to revel in? Have we spent all our time developing those who have special talents and letting the others elide by?

I know of many difficulties attached to the presentation of music appreciation to the rank-and-file of the students, particularly in high school. Perhaps we have not given enough attention to the approach, in that we insist on formal rather than informal contacts by the students with music. Perhaps we ought to give more attention to the old axiom, "Proceed from the known to the unknown." In this case, probably the "known" would be that which has the most immediate appeal to the pupils.

appeal to the pupils.

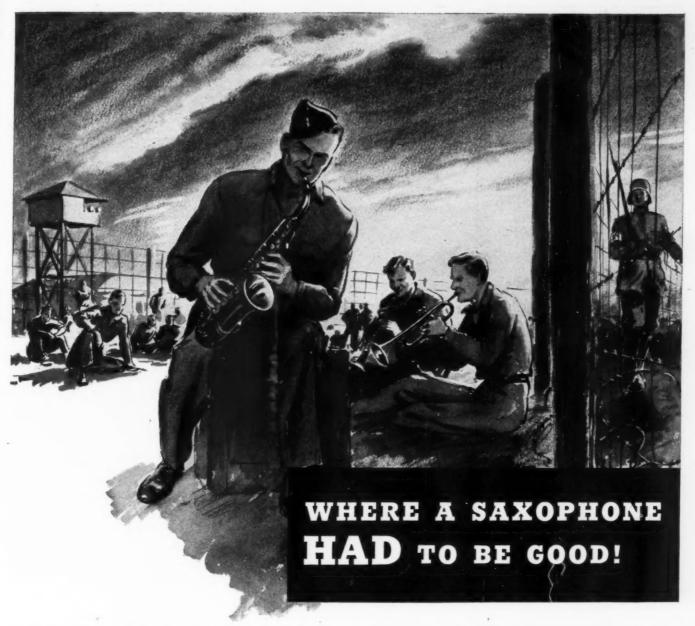
I wish I could offer some solutions to the problems which are so apparent. However, I am still far away, but I hope to return to the field of music education after the cessation of hostilities. Let us hope that the end of the war is in sight and will bring a very prosperous and productive period for all of us.

—CPL. MERRILL S. COOK

National Music Camp. President Joseph E. Maddy announces that the National Music Camp will open July 1 for an eight-week summer session, in cooperation with the University of Michigan, with what bids fair to be the largest enrollment in its history. The faculty of nearly fifty presents a most imposing roster of instrumentalists, vocalists, and specialists in various fields of music education, drama, opera, dance, radio, physical education. Of this faculty, approximately twenty-five are re-engaged from the 1944 season, and the balance are new members or re-engaged from seasons prior to last year. For information, application forms, and a handsome illustrated prospectus, address the National Music Camp, Ann Arbor, Michigan; summer address, Interlochen, Mich.

Region Seven, NSBOVA, officers elected at the general business meeting held in conjunction with the Sixth Annual Band Clinic of Region Seven at Natchitoches, La., are: Chairman—Robert C. Gilmore, Baton Rouge, La., Band Chairman—R. B. Watson, Pine Bluff, Ark., Orchestra Chairman—Simon Kooyman, Clarksdale, Miss., Secretary—Richard McCluggage, Vivian, La.

Jay Wharton Pay, associate professor of music at the New Jersey College for Women, died at his home in New York City March 1 at the age of 57. Mr. Fay had a long record of service in the field of music education, in which he chose to make his life career, rather than in another special area of education or in general administration, for which his training and background also qualified him. He was well known in the professional organization, particularly for his work as chairman of the MENC Committee on Instrumental Music (1921-26). Among the posts he held before going to the New Jersey College for Women was that of director of music in the public schools of Louisville, Kentucky, and later in Plainfield, New Jersey; dean of the band and orchestra school at Ithaca College; head of the instrumental music department, Rochester, New York, Public Schools, and instructor at Eastman School of Music. In his early days he was widely known as an instrumentalist of exceptional versatility and skill. He was a member of the famous Kilties' Band, a Canadian organization which toured Europe early in the century. Among the books which he authored are: "American Psychology Before William James," "An Introduction to Spoken Modern Greek," "The Fay Band and String Methods," and the "Savoy Band Book."



One letter in our mail the other day drew special attention. It was from a war prison camp in Germany. The writer was a member of the Royal Canadian Air Forces.*

He was unlucky enough to be captured by the Germans. But he was lucky, too, in the prison camp—but let him tell it:

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Incidentally, our RCAF correspondent asked us to send his Martin Post-War Purchase bond to his folks in Canada. Remember, this Martin bond is worth \$25 cash on a new Martin instrument—and it's free to any musician in the service now playing a Martin—his own, or government issue. Send name, address, and serial number of the instrument and we'll mail the bond.

* Name supplied on request.

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Do You Have the Answers?

FOR many years the headquarters office of Music Educators National Conference has served as an information bureau and a medium of contact between inquirers and those who can supply the requested aids. This department in the Journal serves as an auxiliary to the MENC information service, and the questions printed here illustrate the varied types of inquiries received. All have been answered by mail with the help of MENC officers, committee chairmen, and others. Readers are invited to send their own answers to the headquarters office. Copies of letters received will be forwarded to the inquirers concerned, and answers of especial interest will be published in the Journal.

Performance Rights. When music bears the imprint "All rights reserved including that of public performance for profit" does that mean we cannot use the music in a school concert if an admission fee is charged?—H.A.E.

mission fee is charged?—H.A.E.

[In answering a similar inquiry, an officer of the Music Publishers' Association said in part: "The statement 'All rights reserved including that of public performance for profit' means just what it says, and school directors performing copyrighted works without previously obtaining permission of the publishers are violating the law. The American Society of Composers, Authors and Publishers and its publisher-members have never taken any action on these technical violations where the performance of such copyrighted music is in connection with the school music activities program. ASCAP has followed the policy of waiving fees whenever a performance is of a charitable, educational, or religious nature, and the resulting profits from the sale of tickets, if any, accrue to educational, charitable, or religious organizations or institutions."]

Courses of Study for Instrumental Music. I have been searching for printed pamphlets or booklets describing instrumental music courses of study, methods, rehearsals, class procedures, etc. I have at hand the following: (1) The Whiting (Indiana) School Band and Orchestra Department, describing the music setup of this school; (2) 1943 Souvenir Program of Morton High School, Cicero, Illinois, which includes pictures and details of this system; (3) Organizing a School Band, in which Mr. Von Bodegraven tells of the instrumental music setup at Port Washington, New York. I shall be grateful for information as to sources for additional material along these lines.—O.E.A.

Inter-American Student Activities. Where can I get information regarding the Inter-American Student Clubs?—B.R.

the Inter-American Student Clubs?—B.R. [A pamphlet entitled "Inter-American Cooperation in the Schools and Student Clubs" was recently issued by the United States Office of Education. The purpose of the pamphlet is to assist faculty advisers in the organization of student clubs for the development of inter-American programs. In the pamphlet referred to, three occasions of inter-American significance are discussed—Teachers' Day, September 11, Columbus Day, October 12, and Pan American Day, April 14. Bibliographies of program aids in various fields, including music, are included. For copies of the bulletin (Pamphlet No. 97), send 10c to the Superintendent of Documents, Washington 25, D. C.]

Service Songs. I would like information in regard to songs being sung by servicemen in this war—such songs as "The Paratrooper" and "Fifth Division Marine Corps." Since some of these songs are not in publication, any information that can be supplied will be appreciated.—K.A.

[A partial list of published service songs, supplied by the Army Special Services Division, has been forwarded to this inquirer. Journal readers are invited to furnish information regarding accepted service songs which thus far have not been published.]

Omnibus Inquiry. I am grateful for the information received regarding teachers' salaries. Do you have any statistics regarding other subjects that music teachers may be asked to teach along with music; on qualifications for music teachers, that is, how many have a major in music and a minor, etc.? I would also like information regarding standards upon which may be based band and chorus awards, as well as information regarding outside practice requirements. How many schools in the United States maintain a band, an orchestra, and a chorus? What is the length of music periods?—E.R.M.

[This inquirer has been referred to

length of music periods?—E.R.M.

[This inquirer has been referred to the MENC Yearbook, MENC Research Council Teacher Aids, and other bulletins, and to such books as The Teaching and Administration of High School Music by Dykema-Gehrkens (C. C. Birchard and Company, publishers); Instrumental Music in the Public Schools by Theodore Normann (Oliver Ditson Company, publishers); Music in the Junior High School by Beattie, McConathy, and Morgan (Silver Burdett Company, publishers); Music in the High School by Harry R. Wilson (Silver Burdett Company, publishers); Getting Results with School Bands by Prescott-Chidester (Carl Fischer, Inc., and Paul A. Schmitt Music Co., publishers).]

Voice Classes in High School. I desire information regarding voice class instruction in the high schools of the United States. Can you put me in touch with the schools which offer voice class instruction?—O.A.M.

[Apparently there is increasing interest in voice class work in high schools. Such information as is available has been forwarded to this inquirer, who has also been referred to the American Academy of Teachers of Singing, the Chicago Guild of Singing Teachers, and the National Association of Teachers of Singing. These organizations have been cooperating with MENC in the development of voice class work in the schools.]

State Contests. Many states are carrying on interscholastic athletic activities. Why does ODT discriminate against the school music contests?—K.T.

[It is not true that ODT has discriminated against school music contests in favor of athletic tournaments. But, because many of the school music events of this type have involved large-group participation and a considerable amount of travel and lodging facilities, it has been necessary to make many adaptations and to confine the school music competition events to participation from smaller areas. For instance, Ohio has held its annual auditions in the eight organized districts of the state. These auditions, conducted under the auspices of the Ohio Music Education Association, provided adjudication events for instrumental and vocal soloists and ensembles. In certain instances, elementary and junior high-school events were set up. The larger districts were subdivided so that travel distance was reduced and overnight absence from the home town was not required. Under the sponsorship of the New York State School Music Association, approximately fifty music festivals and nine sectional finals

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have been scheduled for New York. Each of these programs has been arranged in keeping with the spirit of the requests announced by the Office of Defense Transportation, and the arrangements have been such as to eliminate long-distance travel for the majority of the boys and girls desiring to enroll. Executive Secretary Frederic Fay Swift states that some 300 school systems were expected to participate in the state program. In this connection, it is interesting to note that all soloists receiving Division I ratings in the sectional finals are automatically enrolled in the state scholarship plan. This is a special feature developed by the NYSSMA whereby the names and records of all students receiving first ratings are given consideration by some eighteen eastern colleges which are cooperating with the state association. In California, the annual festival, under the supervision of the California School Band, Orchestra, and Vocal Association, was modified to meet the wartime requirements; and in Illinois, district and sectional competitions for instrumental and vocal soloists and ensembles were carried on under the auspices of the Illinois High School Association, in cooperation with the band, orchestra, and vocal units of the Illinois Music Educators Association. In Florida, local adjudications were arranged by the band, orchestra, and vocal units of the Florida Music Educators Association. It is interesting to note that these events are called "inspections."

These examples are cited not only to refute the rumor that the competition activities have been discontinued, but also to give evidence that the originality and ingenuity of the school music leaders have made it possible to carry on local and interschool events which appear to answer needs satisfactorily, and which at the same time comply with the wartime limitations necessarily affecting all student and adult group activities.]

"Chee-lai." Some time ago the Journal published a short article regarding the Chinese youth movement and a Chinese song. I have mislaid my copy of the magazine. Can you give me the title of the song and the name of the writer of the article?—M.G.E.

writer of the article?—M.G.E.

["Chee-lai" (March of the Volunteers)
by Nyi Erh was published in the Journal for November-December, 1942. The
accompanying article was written by
Will Schaber. The song and the article
were reproduced by permission from the
November, 1942, issue of Esquire.]

National Folk Festival. Where can I get information regarding the Folk Festival which I understand is an annual event in Philadelphia?—K.S.G.

[Write to Sarah Gertrude Knott, Director, National Folk Festival, 621 Bulletin Building, Filbert and Juniper Streets, Philadelphia 7, and ask for a copy of the Community Folk Festival Handbook. The price is 55c.]

U. S. Wavy School of Music. The editor of the "Do You Have the Answers" column of the February-March issue of the Journal made a quite understandable error in answer to a reader's query. A cornetist requested information on procedure used by civilians to become enrolled in the U.S. Navy School of Music. The author of the column stated a civilian could not audition. That is in error, as it is quite common practice for a civilian to audition before entering the Navy. The remaining steps necessary are listed on pages 3 and 4 of the circular enclosed with this letter. Any steps you can take to correct this error will be appreciated.—H. N. Brown, Musician First Class, Publicity Director, U.S. Navy School of Music, Washington, D. C.

[The Journal is glad to make the correction requested by Mr. Brown. The circular referred to ("Information Pertaining to the United States Navy School of Music") may be obtained by writing to the address given above.]

Competition-Festivals. When will the national competitions for school bands, orchestras, and choruses be resumed?—C.S.

[Interstate competitions, under the jurisdiction of the National School Band, Orchestra, and Vocal Associations, have been suspended for the duration. The officers of the NSBOVA are, at the present time, considering plans for the publication of the new Manual to be issued perhaps in 1946 for use in connection with activities scheduled for the 1946-47 school year. No definite announcement has yet been released.]

Teacher Training in Public School Music. Our college is carrying on a curriculum study for the purpose of revision in the light of postwar needs. I would like to know the recommendations of the MENC in regard to the teacher-training courses in music.—G.B.R.

G.B.R.

[This inquirer has received a copy of the "Report of the 1944 Teachers College Curriculum Committee" and has been put in touch with the chairmen of the 1945 committees of the six Divisions. The recommendations of the latter soon will be made available in the volume of reports representing the results of the curriculum committee studies for the current period. In connection with the study referred to by the inquirer, it might be recommended that catalogs of the major institutions of the United States offering courses in music education may be helpful. These may be secured by addressing the institutions listed in Patterson's American Educational Directory, or in the Educational Directory, Part III, issued by the U.S. Office of Education in Washington, D.C.]

Music Library Records. In the January "Do You Have the Answer" section, J.R. inquired regarding file cards for cataloging music. I am enclosing cards which we use for orchestra and band music. These cards were made up in our school print shop, and I shall be glad to supply samples to any interested person.—E.W.L.

[Journal readers who would like to see samples of the file cards referred to should send a stamped, self-addressed envelope to E. W. Lantz, Director of Music, Public Schools, Galesburg, Illinois.]

Musicology. In reply to an inquiry regarding papers read at the International Congress of Musicology, the Journal stated that copies of the publication could be secured from Mr. Gustave Reese, secretary of the American Musicological Society, care of G. Schirmer, Inc., 3 East 43rd Street, New York, N. Y. The price was given at \$1.50. Secretary Reese has asked that inquiries be addressed to him at 50 Park Avenue, New York 16, N. Y. The price of the book is \$2.50, not \$1.50 as stated in the Journal.

Music Clubs Composers Contest. Who received the awards in the recent Young Composers Contest, conducted by the Student Division of the National Federation of Music Clubs?—S.K.

Student Division of the National Federation of Music Clubs?—S.K.

[Winners announced by National Chairman Marion Bauer are: Virginia Seay Ploeser, New York City, who received the \$100 major prize in Class 1 for a chamber orchestra composition. First prize of \$50 in Class 2 went to Sergeant William Thornton, Jr., USAAC, Selman Field, Monroe, Louisiana, for his "Sonatine for Violin and Piano." First prize of \$50 in Class 3 for piano solo was received by Gerald R. Kechley, Mus. 3/C of the United States Navy School of Music in Washington. Second prizes of \$50 and \$25, respectively, in Classes 1 and 3 were awarded to Frieda Azark of New York City and Theron W. Kirk, Specialist Third Class of the United States Naval Training College at Great Lakes, Illinois. A third prize of \$25 in Class 1 went to Ursula Lewis of New York City. Judges were Henry Cowell, Bernard Wagenaar, and Wallingford Riegger.]

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See Page 55

Authors in This Issue

THE installment in this issue concludes the official report of Vanett Lawler's visit to fourteen American Republics. Miss Lawler is scheduled to start soon on another South American sojourn, during which she will visit the countries not included in her first trip.

George Troup writes as assistant chairman of the 1944 MENC High School Curriculum Committee, and as chairman of the 1945 Eastern Division Committee on High School Curriculum Content. He is instructor of vocal music in the Rochester, New York, Secondary Schools.

Cpl. Morton Wayne, who is clarinetist in the 87th Division Army Band, was formerly a teacher of music in Connecticut and New York City schools.

Esther Goetz Gilliand is head of the music department of Woodrow Wilson City College, Chicago, and is national director of music service in hospitals for Sigma Alpha Iota. She was chairman of the MENC Junior College Music Committee, 1944; is editor of the music department of the Junior College Journal.

Carolyn Nunn is teacher of instrumental music and orchestra, Duarte School, Monrovia, Calif.; cellist, author of program notes, San Gabriel Valley Symphony.

Paul Reisman is head of the string department and director of the preparatory department of Simpson College, Indianola, Iowa, and is visiting assistant professor at the State University of Iowa. His professional experience as a violinist includes membership in the Budapest Symphony, the Pro Ideale String Quartet, Roth Quartet, Lener String Quartet, and the University of Iowa Symphony.

Richard C. von Ende is director of vocal and instrumental music, Langley Junior and Senior High Schools, Pittsburgh, Pennsylvania; first vice-president of In-and-About Pittsburgh Music Educators Club; secretary-treasurer of Western Pennsylvania Education Association Music Section.

Carl E. Seashore, dean of the Graduate College of the State University of Iowa, has contributed numerous articles to the Journal, and is editorial associate of the Journal Board, which he has served for many years as technical adviser.

Alexander M. Harley is director of music education in Maine Township High School, Park Ridge and Des Plaines, Illinois. He is the organizer and for the past eight years has been the director of the Park-Plaines Civic Symphony Orchestra.

Delinda Roggensack, supervisor of music education, Newton, Iowa, is former president of the Iowa Music Educators Association; is currently second vice-president of the MENC North Central Division, and one of the candidates for president in the 1945 election.

Bertha W. Bailey, instructor of education, School of Education, New York University, has been a member of the Editorial Board for a number of years, and is chairman of the MENC Committee on Creative Activities.

George Oscar Bowen is director of music in the public schools of Tulsa, Oklahoma. He is past president of MENC (1928); former editor of the Journal (1922-26).

Cpl. Merrill S. Cook, before entering the armed forces, was music supervisor in the schools of Arlington, Massachusetts. His home address is 64 Highland Ave., Arlington 74, Mass.

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